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The Essay-Proof Journal

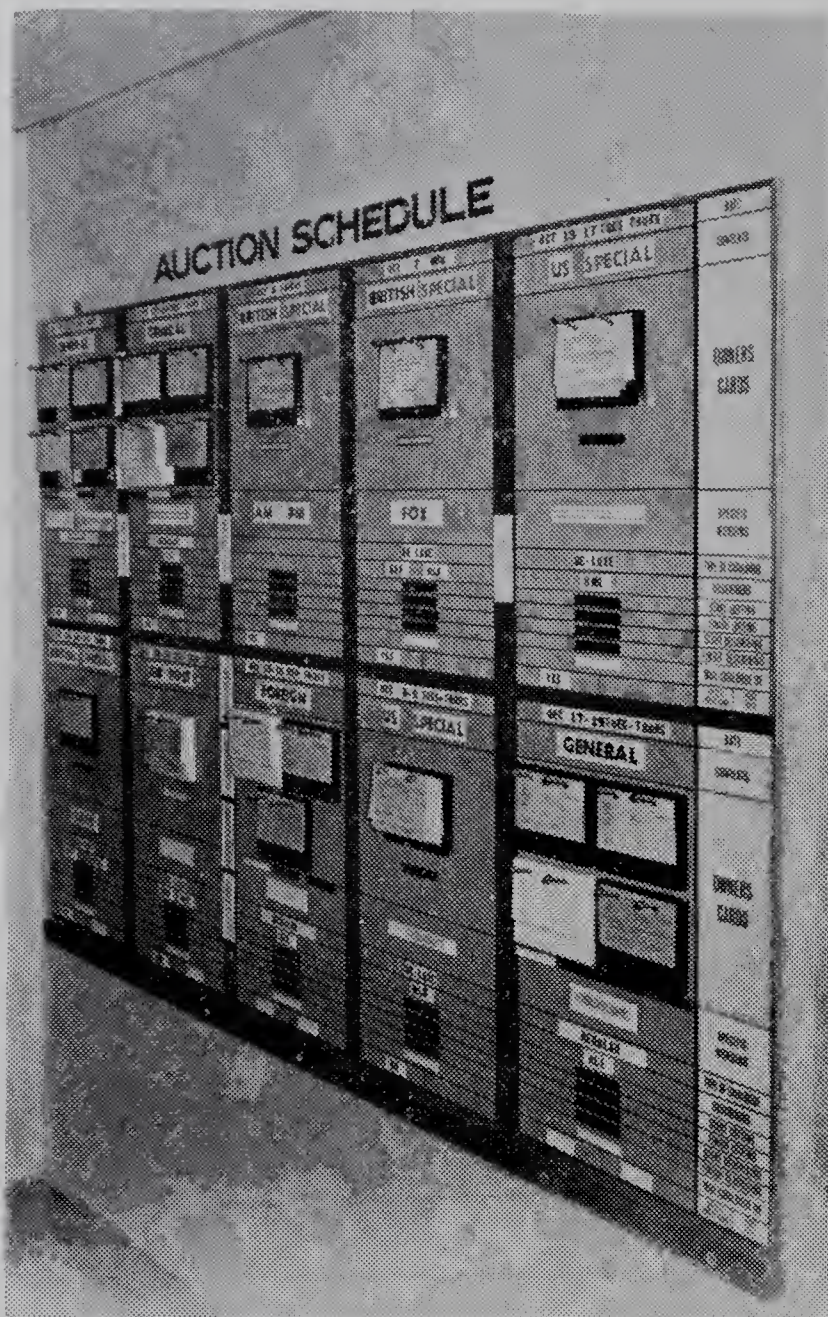
Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Illustrated for the first time in any publication is this essay for the obverse of a \$2 "Greenback," the central design of which was ultimately used for the reverse of the \$50 National Currency Note of 1863. Three other essays in the same group are shown in the article beginning on Page 51.

Official Journal of The Essay-Proof Society

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BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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Unadopted Greenback Designs Essayed for Our First National Bank Notes

By

Barbara R. Mueller

Thomas F. Morris

Ernest Wilkens

"The Events of 1863" leading up to the issuance of our first National Bank Notes have been recounted in JOURNALS Nos. 79-81 by Thomas F. Morris, including the role played by Spencer M. Clark, Chief of the Bureau Office of Construction in the Treasury Department. With great enthusiasm Mr. Clark developed ideas for both designs and possible production of paper currency by the Treasury to eliminate the "enormous prices" the government was forced to pay the private security printers.

In an official report dated Nov. 26, 1864, Clark said he had recommended during the winter of 1861-62 that the current U. S. Notes (Greenbacks) be replaced with new designs adapted from large paintings in the Rotunda of the Capitol at Washington. He suggested using them in chronological order, with the earliest events on the lowest denominations. The justification for his idea was to "appall and stagger counterfeiters" with the obverse of the notes printed from a single, intricately engraved die rather than the usual die made up of individual parts patch-work style. He also thought that the association of picture with denomination would work against forgery.

Evidently Clark convinced Salmon P. Chase, then Secretary of the Treasury, to prepare trial designs for the \$1, \$2 and \$5 notes. The months-long engraving process of the three dies at an estimated cost of \$3,000 each was nearly completed when the project was abandoned in favor of "other and more immediately needed issues." But when the planning for the new National Bank Notes or National Currency began early in 1863, Clark according to the above-mentioned report, Page 101, revived the suggestion for the new designs:

I then revived the suggestion, which I had made to the Secretary in the winter of 1861-62, to adopt for designs the national pictures in the Capitol, using them in their chronological order, the earliest events pictured for the smaller denominations, and the later events for the larger notes. This plan the Secretary had, at different times, submitted to leading members of Congress, to eminent bankers and financiers at the North, and others, and it seemed to meet the approval of all who examined it. The Secretary therefore adopted it, so far as the one, two, and five dollar notes were concerned, directing Vanderlyn's painting of the "Landing of Columbus" to be used for the ones, Weir's painting of the "Embarkation of the Pilgrims" to be used for the twos, and Powell's painting of the "Discovery of the Mississippi by De Soto" for the fives. The engraving of these three plates, of note size, was nearly completed when the necessities for other and more immediately needed issues compelled the suspension of the work upon them, and they now remain in their then unfinished state. But little work, comparatively, is required to finish them, and it is now designed to complete and put them in circulation as early as practicable, in fulfilment of the order of your predecessor, in substitution for the present issue of United States Notes, which will then, unless the present Secretary should change the order of his predecessor, be called in and destroyed.

It is now possible to illustrate for the first time in any publication the nearly completed \$1 and \$2 obverses as well as two engraver's progress prints of the \$2 essay. They were probably executed by Joseph P. Ourdon for the government rather than any of the bank note companies.* A word description of these engravings has been available for some time and was printed in JOURNAL No. 79 and now in a reprint of Mr. Morris' study.



Fig. 1. Essay for obverse of a \$1 U. S. Note featuring an engraving by Joseph P. Ourdan of John Vanderlyn's painting, "Landing of Columbus."



Fig. 2. Reverse of the \$5 National Currency note for which the Vanderlyn painting was finally used.



Fig. 3. Essay A for the obverse of the \$2 U. S. Note pulled as a progress print at the "8th Dry" stage by the engraver. It features Weir's painting "Embarkation of the Pilgrims."



Fig. 4. Essay B for the obverse of the \$2 U. S. Note showing a numeral added in pencil and pencil shading behind all lettering.



Fig. 5. Essay C, a nearly completed print for the \$2 Note obverse.



Fig. 6. Reverse of the \$50 National Currency Note as issued, for which the Weir painting was finally used.

Size of (at lower right): Vanderlyn by him.
Self-Portrait.



Self-portrait of John Vanderlyn,
painter of the "Landing of Colum-
bus," from the Metropolitan
Museum of Art collection

Biographical Notes on the Painters and Engraver of the Vignettes

John Vanderlyn, 1775-1852: This embittered and embattled artist was born in Kingston, N. Y., the son of a primitive limner and house painter. His youthful promise as demonstrated in copies of Gilbert Stuart portraits brought him to the attention of Aaron Burr, who financed five years of study in Europe. This training plus his position as a protege of the Vice-President seemed to give him a great advantage over his fellow artists. However, in 1803, he turned his back on America for a 12-year stay in Europe. Despite acclaim for his work by Napoleon himself, he found that his popularity at home vanished with Burr's murder of Hamilton and subsequent imbroglios. Moreover, other ambitious artists had established themselves in New York and equalled or excelled him in skill.

Vanderlyn tried to get the commission to paint a heroic-sized picture to fill one of the panels of the Rotunda of the Capitol in Washington, but political and artistic enemies—notably John Trumbull—defeated his efforts until 1837. Then, at the age of 62, far beyond the peak of his powers, he finally won the commission.

He retreated to Paris, where he spent the next eight years completing the painting and squandering the government's fee. When the "Landing of Columbus" was finally installed in Washington, it met with instant criticism, with his enemies claiming with some justification that it was a modern French work rather than his own. In the opinion of today's critics, it is at least as good as the other paintings in the Rotunda. But Vanderlyn died alone and penniless in a tavern in his native town.

The self-portrait shown here was painted in Paris around 1815 for Aaron Burr and reflects the neoclassic style of Jacques Louis David. According to modern authorities, this canvas, despite some surface abrasion, displays more technical competence than most of his other work.

Robert W. Weir, 1803-1889: This native New Yorker, whose father intended that he should become a businessman, early showed an interest in art, including drawing patterns for his mother's embroidery. He received very little formal instruction. Attendance at the old American Academy was less than fruitful, since no advice or formal instruction was given to the students, who had to study on their own.

He chose religious and historical subjects as his specialty, although there was little demand for such pictures. After spending four years in Italy, he returned to the U. S. in 1828. In 1831, he became an Academician of the National Academy of Design. During this period he painted "anything and everything . . . I remember distinctly that I painted a picture on a firehouse-carriage and was paid \$100 for it."

Two years after Weir was appointed an instructor in drawing at West Point, he began his "Embarkation of the Pilgrims," which unlike Vanderlyn's painting, received wide acclaim. In 1843, it was installed in the Rotunda. Also unlike Vanderlyn, he continued to paint into his retirement years and became a member of the "Establishment." He also assembled a large collection of early American furniture as a consequence of his study of the Pilgrims for the large picture.

Joseph Prosper Ourdan, 1828-1881: This portrait and pictorial engraver was the son of Joseph James Prosper Ourdan, a letter engraver, and served his apprenticeship with the controversial W. L. Ormsby in New York City. He engraved for book publishers and produced portraits in mezzotint. From 1861 to 1870, he made the vignettes for the 3c Washington; 2c Jackson; 15c Lincoln; and the 3, 6, 7, 24 and 30c bank note stamps for the National Bank Note Co. Large die proofs on large cards which came from his estate were printed in the following colors: 6c and 7c in black; 15c in green; 30c ultramarine, deep rose, brown, and green, each of the four colors being a different progressive state of the die.

Ourdan also worked for the Continental Bank Note Co. in New York and the American Bank Note Co. in Philadelphia before joining the Bureau of Engraving and Printing, where he became Chief. He then engraved the portraits of Civil War notables, including Salmon P. Chase on the one-dollar Legal Tender Note. He also engraved the portraits on the 3, 6, 7, 24, and 30c official stamps of 1873. In 1863, he engraved the Bureau's first portrait of George Washington, which was used on the second issue of Fractional Currency. Before returning to the National Bank Note Co. in New York in 1867, he engraved the currency die No. 566, "Landing of Columbus."

* The Treasury Department publication *History of the Bureau of Engraving and Printing 1862-1962* on Page 5 alludes to James Duthie the first engraver hired by Clark, as the "etcher" on steel for the "design for a new \$1 Treasury Note" who "was preparing to etch the design for a \$2 denomination. These designs were never used. The demand for more immediately needed work compelled the suspension of the project. Clark expressed the hope in his 1864 report that they would be used for a new series then being considered as a replacement of the 1862 series of U. S. Notes, but that idea did not materialize." The book goes on to state that Duthie recruited Ourdan in late 1862.

REFERENCES

Information on Vanderlyn and Weir derived from *American Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art*, Vol. I, by Albert Gardner & Stuart Field (New York, The Metropolitan Museum of Art, 1965).

Information on Ourdan from the writings of Dr. Clarence W. Brazer in *The Collectors Club Philatelist*, Vol. 19, No. 3, October 1940, and the files of the late Sol Altmann.

Essays and Proofs of the U. S. One-Cent 1861 Stamp

By William R. Weiss, Jr.

The 1861 series of postage stamps came into being for two very good reasons: 1.) The contract which had been held by Toppan, Carpenter & Co. since 1851 was due to expire on June 10, 1861. 2.) The United States government desired to prevent the fraudulent use of postage stamps still in the hands of the Confederate postmasters. Towards this end the advertisement for bids for the new contract contained a clause stating that the new stamps were to have values expressed in numerals, since such a change from the prior series of stamps could easily be recognized. Toppan, Carpenter & Co. did not go to very much trouble in submitting their proposal, as they merely used a set of die essays similar to the designs of 1851-1857, adding numerals to all values except the ten-cent and thirty-cent, which they did not change. The National Bank Note Co. of New York submitted a series which had completely different designs meeting the requirement of numerical denominations and providing a 30 per cent savings per year to the Post Office Department. It is easy to see why they were awarded the contract.

The one-cent stamp of this series has been found on a cover used in Baltimore on August 17, 1861, and this represents the earliest known use of any value of the series. The stamp is found in blue, pale blue, bright blue, ultramarine, dark blue and indigo. It was used primarily to prepay the carrier fees which existed prior to June 30, 1863, but it was also used alone and in combination with other values to make up higher rates of postage. The stamp is perforated 12. An estimated 130,000,000 were issued, including the grilled stamps of 1867.

The vignette of the design was taken from a bust by Jean Antoine Houdon, according to the fine work *The United States Postage Stamps of the 19th Century* written by Lester Brookman. The designer was James Macdonough and the portrait engraver was Joseph Ives Pease. The lathe border was done by Cyrus Durand, and the lettering and numerals by David M. Cooper.

No other stamp of the 1861 series can be found with such a variety of essay and proof material for the student, with the possible exception of the three-cent value. Aside from the normal die and plate proofs, we find a total of 13 imperforate trial colors and eight perforated trial colors listed by the Scott Specialized Catalogue. Essays also exist as listed by Dr. Clarence Brazer in his excellent handbook *Essays for U.S. Adhesive Postage Stamps*, plus the various "Specimen" and control number overprints. We shall delve a bit deeper into all of these below.

Essays

NATIONAL PREMIERE GRAVURE ESSAY

The first items to consider in studying the essays and proofs of this stamp are the "Premiere" or "August" designs. This subject has been covered superbly by Mr. Elliot Perry beginning in issue No. 108 of THE ESSAY-PROOF JOURNAL, so that I will add nothing except to say that there exist the large die proof and the plate proof on India paper, both in the indigo color (Scott 55P1-P3), aside, of course, from the regularly listed stamp which is actually an essay (Scott 55). The Specialized Catalogue also lists an ultramarine trial color plate proof on India paper. Dr. Brazer listed a completed die with blank 2 mm. squares where both numerals should have been.



The one-cent August or premiere
gravure essay

TOPPAN, CARPENTER ESSAYS

The essays submitted by Toppan, Carpenter & Co. on April 30, 1861, featured designs similar to the 1851-1857 series of stamps except that, as previously mentioned, numerals were added to all but two of the values. The originals on 1861 paper and colors are rare but fortunately for collectors, the original plates were sold to Ernest Schernikow in 1903. Mr. Schernikow had printed an estimated ten sets on proof paper and lesser quantities on colored card, bond and pelure paper. They were printed in various stages of the design beginning with vignette only as follows:

On proof paper (Brazer 55E-Aa)

black, carmine, dark-carmine, scarlet, red-brown, orange, yellow-brown, dark-brown, violet-brown, light green, green, blue, ultramarine, red-violet, dark-violet.

On colored card (55E-Ab)

orange-red on pale yellow, orange on pale pink, yellow-brown on buff, dark-blue on pink, dark-violet on pale-olive, dull-violet on blue.

On green bond paper (55E-Ac)

black, dismal red, green.

With letters at top and bottom added on proof paper (55E-Ad)

colors same as vignette only on proof paper except that gray-brown and violet were added and dark-brown, ultramarine and red-violet were taken away.

Same on green bond (55E-Ae)

orange, orange-brown, violet.

With side ornaments added, 1861 originals on proof paper (55E-Af)

black, blue.

Same on stiff old Ivory paper, 1861 originals (55E-Ag)

black.

Same on proof paper, 1903 (55E-Ah)

colors same as 55E-Ad.

Same on green bond (55E-Ai)

carmine, orange, violet.

With right upper and lower corners added, incomplete ornaments, 1861 originals on old proof paper (55E-Aj)

black.



Progressive die essays—Schernikow reprints of Toppan, Carpenter designs

55E-A2: vignette only; black on proof paper

55E-Ad: letters at top and bottom added; black on proof paper

55E-Ah: side ornaments added; dark carmine on proof paper

55E-An: completely engraved design; violet on proof paper

Same except four corners and numerals in pencil. Three varieties of originals on proof paper (55E-Ak) blue.

Completely engraved design, originals on India paper cut to shape (55E-Al) black, blue.

Originals on large old white Ivory paper (55E-Am) black, blue.

Same on proof paper, 1903 (55E-An) black, carmine, dark-carmine, scarlet, orange, orange-brown, yellow-brown, light green, green, black-blue, violet, red-violet, violet-brown, gray.

Same on bond paper (55E-Ao) orange dismal blue-green.

Same on bond paper watermarked Walls of Troy (55E-Ap)
 carmine, orange-red, orange, orange-brown, dk. green, lt. ultramarine.

Same on bond paper watermarked double line of scallops (55E-Aq)
 orange-red, dark green.

Same on green bond paper (55E-Ar)
 dismal-carmine, dismal violet-brown, dull dark green.

Same on pinkish pelure paper (55E-As)
 orange-red, brown-red, brown-orange, dull blue-green, violet.

Same on colored card (55E-At)
 black on pale blue, carmine on pale yellow, brown red on pale pink, chestnut on pale olive, dismal olive on buff, ultramarine on ivory.

BOWLSBY ESSAYS

The next essays to appear were of the famous G. W. Bowlsby "coupon" design, which featured the regularly issued stamp design on the bottom half, with the top half bearing the inscription, "Stamp of no value without coupon/Coupon to be removed only by the Postmaster." The idea here, of course, was for the postmaster to tear the coupon off the envelope and thereby render the stamp of no further value. The idea was not adopted, but it did pave the way for many other patents designed to prevent the re-use of postage stamps. The Bowlsby designs were printed by the National Bank Note Co. and were patented on December 26, 1865. They are found in the following forms:

Engraved die on large India paper die sunk on card (Brazer 63E-Ba)
 black, red, scarlet, orange, orange-brown, brown, yellow-green, green, blue, violet, red-violet, gray.

Same on white Ivory paper (63E-Bb)
 black, dark-brown, scarlet, blue.

Plate on India paper (63E-Bc)
 black.

Plate on card (63E-Bd)
 black.

Plate on tissue paper (63E-Be)
 red.

Plate on white paper (63E-Bf)
 red.

Plate on white paper, 13x16 grill (63E-Bg)
 red.

Plate on white paper, perforated all around and between stamp and coupon (63E-Bh)
 red, blue.

Same, imperforate between stamp and coupon (63E-Bi)
 red, blue.

Plate rouletted between stamp and coupon (63E-Bj)
 blue.

An extremely interesting use of this essay was reported by Richard Graham in the February 1967 issue of *The Chronicle of the U.S. Classic Postal Issues* by David Baker, which was originally featured in *Stamps* magazine in his column on February 6, 1965. Mr. Graham pictures a New York Sanitary Fair envelope of 1864 vintage which bears a strip of three of the imperforate coupon essays in blue. The essays bear a circular grid cancellation of the type in use at that time, but unfortunately the cover has been cut in half horizontally so that the address and townmark (if they were ever there) are not known. The present location of this cover is not known, but I would appreciate hearing from anyone who can supply this information.



(R) The Bowsby patent design, plate essay on white paper, perforated all around and between stamp and coupon (Brazer 63E-Bh)

(L) An example of the Bowsby patent design, die essay on white wavy paper (Brazer 63E-Bb)

A MYSTERY ESSAY

Dr. Brazer lists an essay in his handbook described as being a bust of Lincoln in an ornamented frame, "U" and "S" in the upper corners; above "POSTAGE"; below "ONE CENT", and a star with rays above the bust.

GRILL ESSAYS

Essays printed by the National Bank Note Co. also exist for the various grilled issues, but since they are technically for the 1867 contract, I will not go into them except to say that they are all rare, and that I do have a copy in my collection with an 11 x 13 grill, in red on yellowish paper.

Proofs

LARGE DIE PROOF

Nineteenth century large die proofs can be found in two forms, those which are still in their original size on large cards as printed, and those which have been trimmed down to roughly the size of the die block. In their original form they are approximately $5\frac{1}{2} \times 8\frac{1}{2}$ inches; others have been cut down to as little as $2\frac{1}{2} \times 2\frac{1}{2}$ inches, or slightly larger than the die block. Collectors have found that by trimming them down they can mount more than one to a page. They are found only in blue, and the one in my collection bears an albino impression of the number 440 about halfway between the design and the black imprint of the National Bank Note Co.

SMALL DIE PROOFS

The small die proofs are the Roosevelt, printed about 1904 on white wove paper and mounted on gray cardboard albums, and the Panama-Pacific, which were printed in



Red die essay on thin, crisp, yellowish paper grilled 11 x 13 points up. Not listed by Brazer; may be unique.



Type B specimen overprint



Large die proof 63P1

1915 on yellowish wove paper. Eighty-five one-cent Roosevelt proofs were printed, and I consider it quite unusual that I have seen two different shades of this proof, one in blue, the other in dark blue. Of course, the darker one may have undergone an unnatural change of some kind, as the Scott catalog only lists a "blue." The Panama-Pacific one-cent proof is, as are all of these proofs, exceedingly rare; only five sets were printed, and probably only two of these proofs remain in collectors' hands.

PLATE PROOFS

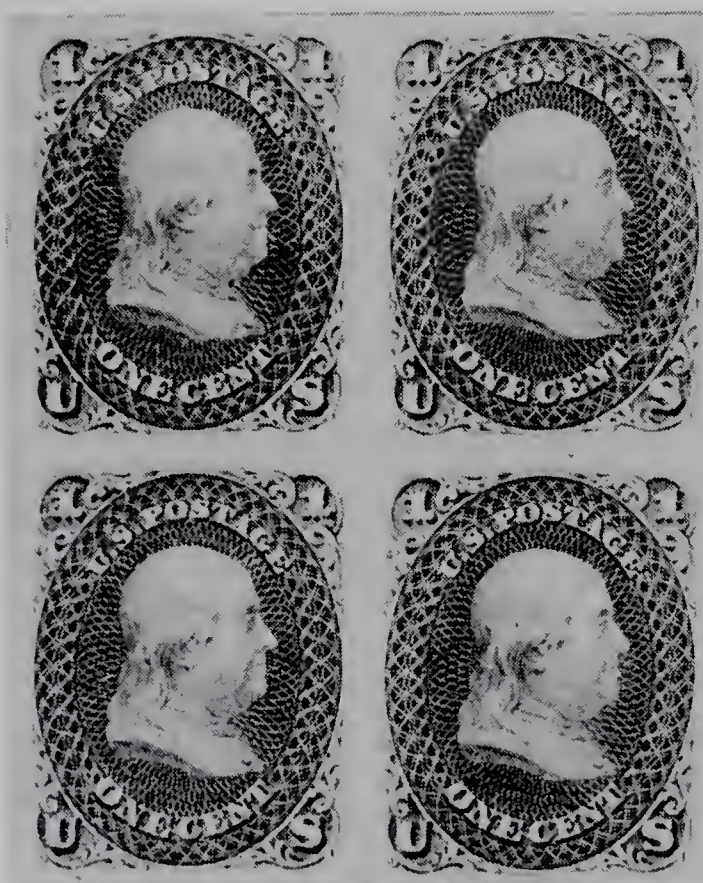
Plate proofs on India paper and on card are each found in three different shades. India proofs come in blue, ultramarine and dark blue; while card proofs are pale blue, blue and dark blue. Blocks and larger pieces do exist of both, and Scott lists a plate number block on India paper. The only plate used in the printing of both the 1861 plate proofs and the 1861 trial colors was number 27, which was the last of the plates used in the printing of the one-cent stamp.

TRIAL COLOR PROOFS

The trial color proofs of the one-cent stamp could easily provide the collector his greatest enjoyment. Single copies are easily obtainable, and blocks of four are not uncommon. A few plate number blocks exist, and I have even been lucky enough to locate a full pane of 100. The imperforate trial colors on wove paper as listed by Scott are: rose, deep orange-red, deep red-orange, yellow-orange, orange-brown, dark-brown, green, blue-green, gray-lilac, gray-black, slate-black, blue, light-blue.



Trial color proof in orange brown, 63TC6, with National Bank Note No. imprint and poorly perforated, which is the rule with these proofs.



Trial color proof 63TC5, dark brown, smooth paper, sharp impression



Trial color proof 63TC5, slate black, crinkly paper

It is unfortunate that the catalog does not tell us that there are three different types of the imperforate trial color proofs. The first type is printed on a crinkly paper and is by far the most common of the types, with nearly all the listed colors being found this way. The second type is a smooth surface paper with a dull-finished impression. I have seen these in dark brown, yellow-orange and deep orange-red. The last type has a smooth surface and a very sharp impression, and I have been able to locate these in only dark-brown and slate-black. I would be very interested in hearing from collectors who have either of the last two types in any colors other than those noted

Eight colors are listed of the perforated trial colors as follows; rose, deep orange-red, dark-orange, orange-brown, yellow-green, blue-green, gray-lilac, gray-black.

I have been able to locate seven of these colors, and again, blocks and larger pieces do exist, although they are somewhat scarcer than the imperforate trial colors. I have also noted a plate number block of 12 in yellow-green. Unfortunately the perforating job done on these proofs was a poor one, and centered copies are the exception rather than the rule.

(The one-cent trial colors are not true contemporary proofs but were printed after the stamps and were experimental in nature. All were printed from plate No. 27, the last plate used to print the regular stamp. If they were true preparatory trial colors, they would have been printed from the first plate.)

ATLANTA PROOFS

The only other color proofs, although they were not prepared as trial colors, are the "Atlanta" plate proofs. Printed on thin card for the International Cotton Exposition in Atlanta, Georgia in 1881, they are black, scarlet, brown, green and blue. They were actually printed from the re-issue plate of 1875 (plate no. 56).

LOWENBURG PATENT PROOFS

These were considered by Dr. Brazer to be proofs, and thus they are listed here. The Henry Lowenburg decalcomanias were another patent designed to prevent the re-use of postage stamps. They were printed in April of 1864 by the National Bank Note Co., and were proof impressions printed on the back of goldbeater's skin, gummed on the impression, and when applied to an envelope could not be removed without damaging the impression which stuck to the paper.

HYBRID PROOFS

Hybrid proofs were either plate proofs or trimmed-down, waste large die proofs sunk on large cards to resemble large die proofs which were very popular and in great demand.

Specimen Overprint

The specimen overprint in black (Scott type "A"-12mm.) is very rare, as is the same type found on the "E" grill stamp. More common, but still hard to find in choice condition, is the type "B" overprint which is 15 mm. Also known are unofficial large die proofs overprinted "Specimen" in carmine and attached to a leaf from a National Bank Note Co. salesman's sample book.

Control Number Overprint

The one-cent stamp is also found with the carmine overprint 9 0 1 2. This numbering system, overprinted on all denominations of the 1861 series, was based on the digits 1 2 3 4 5 6 7 8 9 0 1 2, with four consecutive numbers being assigned to each

stamp beginning with the ninety-cent value, which bears 1 2 3 4, and so on down to the one-cent.

This ends my study of the essays and proofs of the one-cent stamp of 1861. Other essays and proofs not included here may, of course, exist, and I would be pleased to hear from any collector who can add to this list. In summation, the list below will help serve as an easy reference to the various essays and proofs of this interesting stamp.

ESSAYS

Original Toppan, Carpenter & Co. progressive die essays of April 30, 1861.

The 1903 Schernikow reprints from the original Toppan dies.

The "August" issue (Scott 55), including the listed proofs of the August, and the completed die with blank spaces for numerals.

The essay described by Dr. Brazer as a bust of Lincoln, (63E-A).

The G. W. Bowsby coupon essays printed by the National Bank Note Co. on Dec. 26, 1865.

The various grill essays for the 1867 contract printed by the National Bank Note Co.

PROOFS

Large die proof.

Roosevelt small die proof.

Panama-Pacific small die proof

Plate proofs on India and card.

Imperforate trial color plate proofs on wove paper, in three types and 13 colors.

Perforated trial color plate proofs on wove paper, and in eight colors.

Atlanta plate proofs on thin card and in five colors.

Henry Lowenburg decalcomanias on onionskin.

Type "A" specimen overprint in black on regular 1861 stamp.

Type "A" specimen overprint in black on 1867 "E" grill stamp.

Unofficial large die proof from salesman's sample book overprinted "SPECIMEN" in carmine.

Type "B" specimen overprint in black on regular 1861 stamp.

Control number 9012 overprint in carmine on regular 1861 stamp.

Hybrid proof.

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Special thanks to Mr. Falk Finkelburg for answering all my questions.

The "leaping tiger" design of the Federated Malay States (Scott type A4) was first introduced in 1901, after two years of experimentation by De La Rue. The first essays showed the tiger facing left. Both the Crown Agents and the British Resident General, Sir Frank Swettenham, felt that they would be unsatisfactory to the Federated States government. They then adopted the right-facing tiger from Straits currency notes.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 108, Page 172)

(Photographs in this section by Adrien Boutrelle)

II. B-5. The French West Africa Issue of 1906-08

(Types of Senegal A25, A26, A27 and D2 in Scott)

WHY AND WHEN THE SWITCH TO AN OMNIBUS SET

Some of the background for this omnibus issue of four uniform designs for the six colonies under FWA jurisdiction was explored in our Chapter A-1 on the French Guinea issue of 1904-05 (JOURNAL No. 101, pp. 34-38). There it was stated that the decision to provide an omnibus set instead of individual designs for each colony might have been made sometime in late 1902 or early 1903, but too late to stop the separate Guinea issue already in preparation. We now believe the decision was somewhat later, end of 1903 or early 1904, for reasons which will unfold below.

Earlier in 1902 there had been a plan for each colony of FWA to have its own designs (three postage and one dues) showing subjects appropriate to the particular colony (see Marcevaux, *La Rev. Phil. Fr.*, 1904, p. 5-7), for which each colony would have a say about the designs and also have to share in the costs. In November 1902, the Conseil General of Senegal voted money for the preparation of a set of new stamps (to be used by both Senegal and Senegambia and Niger) on which the words "Afrique Occidentale Francaise" were to be included. This terminology was no doubt desired by the governor of FWA as part of his effort to assert the political subordination of the six colonies to the FWA umbrella organization, which after long planning got underway in 1903 (—the six colonies were Senegal, Mauretania, Dahomey, Upper Senegal, Guinea, and Ivory Coast). But Senegal, unlike Guinea, never got its own stamps in this period. It does not seem that the colony was aware yet in November 1902 that individual designs would not be permitted, and the decision for an omnibus set was apparently not made until somewhat later (but by 1904 at any rate). In any case we presume that economy was the primary motive for turning to an omnibus set and political considerations secondary.

There are several reasons to think that the plan for an individual issue for Senegal (and for the other colonies of FWA as well) was not irrevocably killed (though recision was probably under consideration earlier) before the end of 1903 or early 1904. One is the existence of die essays for a Senegal set which would have taken some time to prepare after the November 1902 vote; another the preparation of a set of designs announced for Senegal in early 1903, described below; and finally the fact that the preparation of the Guinea 1904 issue was allowed to proceed even though the engraving of the dies was not started much before late 1903, the designs still being under discussion at Conakry during most of 1903.

FWA was one of the group of colonies scheduled for pictorials in the Ministry's abandoned recess-printed program, and the Senegal die essays may have been a local attempt to beat the follow-on Merwart typo-program that never got to FWA before

Merwart's untimely death in May 1902. The die essays, moreover, are in a Damman-like style or art which also suggests they were part of a recess-engraved project started (semi-officially?) in 1901 or 1902 and already rejected before the end of 1902 when the recess program was given up. By that time apparently a new Senegal project was hatched, for we read in the *Coll. de Timbres-Poste* (1903, p. 125) that the three designs then under consideration by Senegal consisted of: a statue of General Faidherbe (to be erected at St. Louis), the long steel bridge across the Senegal River (connecting St. Louis island with the mainland), and a view of the docks at St. Louis—quite different from the above-mentioned die essays.

We are also told that these designs were the work of a Sergeant in the Colonial Infantry. Note that the subjects of the first two of his designs became combined on one of the actual designs (Faidherbe) of the 1906 issue. These designs of the Sergeant are possibly related to the later ones which the colonial political press reported as follows in mid-1904:—"The philatelists will be able to enrich their albums with two new stamps which the master engraver Paulin Tasset has just finished. They are destined for our colony of West Africa and the first examples—which are ornamented with figures recalling those on the monument shown at the Salon (in Paris) last year and which is to be erected soon at St. Louis in memory of Ballay (who had recently died in January 1902)—will be presented to Mon. Roumé, the Governor-General, who arrived this week in Paris." (*Col. de T.-P.*, 1904, p. 265).

It is definitely stated in this news release that the designs are for West Africa, not Senegal. Since a Ballay design is referred to and Ballay appears on the franc denominations of the 1906 issue, the subjects of all of these designs of Tasset may well have been more or less close to the ones finally adopted. (Perhaps Tasset was the sculptor of the Ballay monument for St. Louis; we wonder too, if the monument erected to Ballay at Chartres was also by Tasset, since the Pulas shepherd design of the 1904 Guinea stamps is found on that monument and the stamp was designed by Tasset!)

Puyplat is the signed engraver on all four designs of 1906. Can we assume that Paulin Tasset made the initially-accepted paintings or drawings (or even die essays?) which were so greatly modified by Puyplat that it was not thought proper to put Tasset's name or initials on the stamps? On the other hand, we understand that Tasset had worked at or for the *Atelier de Fabrication de Timbre* and it seems not to have been the custom to credit AFT artisans for their work. Yet Tasset (Ernest Paulin Tasset) was a well-established Parisian artist as an engraver of medals and a sculptor, a student of Oudiné (a one-time designer-engraver of French newspaper and telegraph stamps), a Salon exhibitor with several Honorable Mentions (1876-) Chevalier de Légion d'Honneur. He is said to have designed the Guinea 1904 stamps (initials "P" and "T" overlapped) (*L'Écho de T.*, 1911, p. 723).

THE ADOPTED DESIGNS

Thus we are not able to definitely attribute the 1906 issue designs to a particular artist or artists. In the history of the search for these designs the progression from an unknown to a Colonial Infantry Sergeant to Paris artist Tasset implies an increasingly serious approach. It was not, however, so much a cultural trend as a shift from the parochial concern of Senegal officials to the higher political level of FWA whose governor was out to make an impression.

Nothing further was said about the forth coming stamps in the philatelic press until early 1906 just prior to their actual issue, beginning in Senegal around March-April and straggling in the various colonies over some months, with several denominations (many of the dues and the 45c) not appearing until 1907-08.

The four designs of the 1906 issue are described as follows:

a) *For the low postal denominations*:—"The General Faidherbe Design," in large horizontal rectangular format—a rather cluttered affair having the General's head in a centered circle and the famous multi-cantilever-span Faidherbe Bridge (across the Senegal River) in the upper background; the spaces to right and left of the center circle are filled with palm fronds and circular cartouches for the "RF" (left) and denomination (right). Surrounding the center circle runs the inscription "AFRIQUE OCCIDENTALE FRANCAISE" at top and the name of colony (separately printed) at bottom. Faidherbe is shown with his military hat and coat, spectacles, and droopy moustache, against a dark stippled background. An interrupted banderole at top carries the word "POS TES". A simple conventionalized border motif encloses the whole design.

b) *For the middle postal denominations*:—"The Palm-Tree (*palmier*) Design," in large vertical rectangular format. The central area is occupied by a single large oil-palm tree against a white background, some low vegetation and distant palms at the base. In front of the base of the palm is a circular cartouche for the denomination numeral, with a pair of wings supporting it at bottom. A cartouche at top carries "R" and "F" in upper corners, and "POSTES/AFRIQUE OCCIDENTALE/FRANCAISE." The overall frame consists of a plain double-rule. At bottom a cartouche for the colony name (separately printed in).

c) *For the high postal denominations*:—"The Ballay Design," in large horizontal rectangular format. The effigy of Dr. Noel Ballay, a member of DeBrazza's Congo expeditions and later governor of several of the African colonies, occupies, against a ruled background, a circular tablet at the left end of the design; a native village scene with a "top-less" woman in the foreground fills the rest of the space except for cartouches at lower right for denomination and (separately printed) colony name. Surrounding Ballay's circle is the inscription "AFRIQUE OCCIDENTALE FRANCAISE" at top, and "POSTES" at bottom on a screwed-down plaque. At lower left "RF" is on a bit of banderole. A simple single-rule border encompasses the whole.

d) *For the postage dues*:—"The Two Negresses Design," in small horizontal rectangular format, with a view of the waterfront of Dakar (or St. Louis?) across the upper part, two native heads in circular cartouches at bottom left and right, and between them a cartouche inscribed "POSTES/CHIFFRE-TAKE/(denomination)/A PERCEVOIR." Below the latter across the bottom a cartouche with "R" and "F" and name of colony (separately printed). A curved cartouche across the top carries the inscription "AFRIQUE OCCALE FRANCAISE". A thin single-line border is interrupted slightly at the sides, opposite the Negro heads.

Although engraver Puyplat's name or initial is on each of these designs, there is considerable difference of character or quality among them, which we may attribute in part at least to differences in the original designs which Puyplat was given to work from. The Faidherbe and Ballay designs have much in common in their style of the effigies-in-circle and surrounding inscriptions, and in the generally filled-up aspect of the whole space. These two could have inherited their character from the conceptions first laid out by the Infantry Sergeant for Senegal, which could account for their questionable taste; on the other hand the circular frames for the Faidherbe and Ballay effigies might reflect Tasset's medallion-designing experience. The palm-tree and postage-due types are notable for their simple rectilinear cartouches and borders and proportionately greater white space. The unsymmetric arrangement of the Ballay design is rather curious and exceptional for the colonial pictorials of this Generation, although we have already seen something like it in the Guadeloupe and New Caledonia 1905 and Madagascar Zebu stamps. Whether the different character of the palm-tree and dues designs bespeaks a different designer (the Infantry Sergeant?) than for the Faidherbe and Ballay (Tasset?) is a question we can only speculate about.



Fig. 1. Master-die proof in black on India paper of Faidherbe Type, 1906 issue, with surround.

COMES THE INVECTIVE

Except perhaps for the palm-tree, none of these stamps can be considered other than banal, and the flood of unfavorable comment in the press is not unexpected. Even before the stamps appeared, the reproductions shown to the press elicited that favorite French cliché of derogation: "like *images d'Épinal*" (crude Épinal litho posters, on a par with our Currier and Ives prints) (*L'Echo de T.*, 1906, p. 134; *Postillon*, 1906, p. 178). The *Journal des Philatelistes* (1906, p. 60) complained that although the postal administration of the colonies is used to stamps with vignettes little dignified by French taste, this 1906 ACF issue (like *images d'Épinal*) "... seems to illustrate a tendency to more and more ugly stamps. If these new stamps may shock our artistic senses, we must not forget that they are destined for individuals who for some years now take off of their peripheral accoutrements the bone piercing the nasal septum and hang it instead on the ear lobes like a tobacco pouch."

And according to *Révue Phil. Fr.* (1906, p. 39) "the new AOF sets just announced are far from harmonizing with the 1905 colonial issues, if it is permitted to evoke the idea of harmony to the designs of a group of uglies. The compositions of the four types are rather mediocre, their least defect consists in a distressing disproportion between the numerals, letters, and subjects. And what can one say of these banal effigies of Faidherbe and Ballay in their girdles of capital letters? Those of us who knew Ballay would judge that nothing in this figure recalls to skeptical eyes the expression of bonhomie and gentleness of the founder of French Guinea." *Rév. Fr. des Coll.* (1906, p. 62) agreed that the Faidherbe is "ugly" and Ballay "horrible."

The bare-breasted Negress in the Ballay type was a "belle" to Maury but to Montader merely a "chamber maid." The editor of *Stanley Gibbons Mo. Jn.* (1906, p. 195) in one of his rare comments on French colonial stamps (which he hated) remarked primly of the "native lady, upon whom the gentleman is very properly turning his back,



Fig. 2. Plate-proof pair of 35c Palms Type, 1906 issue, in black on light buff paper.

as she seems to have just been taking a tub on the village green and is wrapped in nothing but a bath towel."

Montader had difficulty in making up his mind about these stamps. At first he was his usual snide self: "... The three etiquettes shown here, ladies and gentlemen, are the new stamps of Senegal, the designer of which has thought he must preserve his anonymity; the engraver is the habitual Puyplat. I commend to the connoisseurs the savant model of the head of Dr. Ballay and the eyes of Faidherbe. As for the palms it must be seen to believe it, the execution of which *L'Echo* declares recalls Épinal prints: that is true, at least for their naiveté; the State paid this engraver 3,300 francs a design, which works out to 1,500 fr. per square centimeter; the novelty stores could make the same engraving for 60c and I am ready to find in two hours 20 engravers in wood who will engrave the three stamps for 6 fr. in exactly the same style. Note that I do not speak of the execution, and that it is not a question of composition without allowing for the reduction in size of my reproductions, which tidies things up considerably. Very well, my colonial, you have an eye for it. Faidherbe has an eye cocked at Passy (to see) if Charenton burns. The ostrich is a native bird; for this reason Dr. Ballay has had his cranium traded for an egg of this palmiped. The palm tree has the appearance. . . . Indeed, to what is due the deplumed aspect of this featherduster? Why does the word 'Senegal' undergo an increase in size from stamp to stamp? Why, inversely to the 'Senegal,' is the 'RF' very large in the first stamp, medium the second, and hard to find in the third? Why does a Negress hold her tummy at the back of Ballay as if she had the colic, which is indicated by the rest of her physiognom, and why does she have a chamber pot behind her: So many questions, unfortunately without an answer." (*Postillon*, 1906, p. 178.)

Later, Montader returned to the fray in a mellowed mood: "The producers of these stamps are so gratified in contemplation of their work that they think they can never see too much of it. One is therefore served up with the same designs for Ivory Coast and all the other subdivisions of AOF. Faidherbe has a bridge on his back. The bridge,

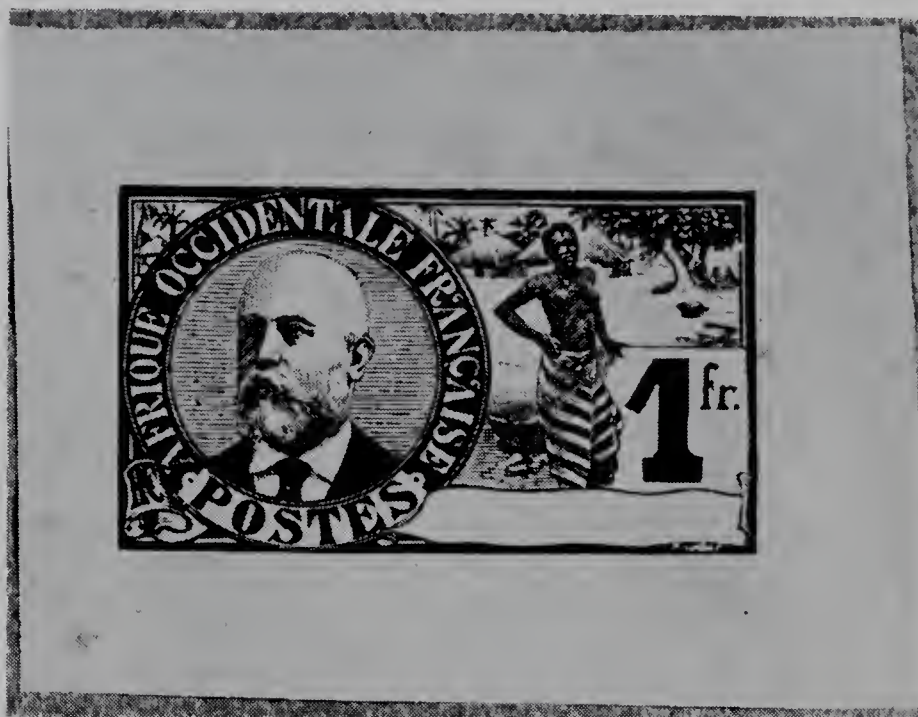


Fig. 3. Secondary-die proof of 1fr. Ballay Type, 1906 issue, in red on light buff paper.



Fig. 4. The Ballay Centenary stamp of French West Africa, 1954.

if I am not mistaken, is that of Guetn'dar at St. Louis. There is nothing about Ivory Coast to be seen; moreover Faidherbe in all his life never set foot there. The little stamp is for the dues. No! The more one looks at these stamps the more one discovers unnoticed beauties; all is pretty, everything from the impeccable collar of Dr. Ballay to the wings that support (happy idea!) the value numeral under the palm tree; the inscriptions have lettering of varying style and size in that there are average ones, little ones, and big ones, probably for compensation. And the two 'I's, of the 1c and 1fr.; and the figure '5' whose neo-modern twisted aspect contrasts agreeably with the straight-as-a-stick 'RF.'" (*Postillon*, 1906, p. 184)

We are surprised that the dues stamp design didn't draw more fire, for it is certainly a very tasteless piece. Maury did speak of the "heads of two hideous Negroes in the circle," and *Rev. Fr. des Coll.* found it "ugly" (but the Negroes and the Dakar view "laudable"!).

AND THE PRAISE

If the contemporary critics did not overlook many defects, they did not in our opinion do full justice to the merits—in particular the palm-tree design must be put



Fig. 5. Master-die proof in India of the postage-due type design, 1906 issue, with surround.

down as one of the best early colonial pictorials for its restrained simplicity and the brooding atmosphere of a calm before the storm. (However, *Rev. Fr. des Coll.* 1906, p. 62, didn't think the palmier had anything very engaging though, in spite of the sadness of the fronds, the stamp is well done!). It is a stamp that has charmed many collectors over the years. Comte de Pomyers (who took umbrage at Montader's "feather-duster" crack about the palm-tree) eloquently relates his boyhood affection for it: "Let us not look for quarrels over minor faults of these lovely *palmiers*, which have set generations of children to dreaming and led many youngsters to the collection of our colonies. I have never been able to suppress a tender sentiment for this vignette which resides among the earliest memories of my childhood. As an infant running around the table on which my parents were leafing through their collegiate albums, I was allowed the privilege, the right to cast a look—too distant for my liking—on their stamps, among which I specially noticed the *palmiers*. Any philatelist would certainly agree with the precaution not to let one look at stamps too closely at that age . . . I recall the numerals, strange to a child, which seemed to me magnificent, and the colored papers seized my eyes.—Forty-six years have passed; if one would have predicted in 1912 that this infant would one day write a book on the stamps of Senegal his surprise would have been very great." ("Les Timbres de Senegal," Bourges, 1959, pp. 106-107) What more touching tribute to a stamp has ever been penned? De Pomyers did concede that the upper cartouche of the palms design was too "heavy" relative to the rest of the stamp.

It is interesting to compare the rendition of Ballay with that on the Ballay centenary stamp of French West Africa issued on November 23, 1954 at Conakry, Guinea (Scott No. 61). The latter is, of course, a much more attractive stamp for its refined recess burin work (by Mazelin) and multicolor execution, but the head of Ballay has infinitely more character and expression. It quite justifies the complaint quoted above from *Rev. Phil. Fr.* To a considerable extent, the limitation of typo engraving technique, but more particularly Puyplat's coarse style, can be blamed for the very wooden and lifeless visage of the 1906 Ballay.

The village scene in the Ballay design is very well executed by Puyplat, if one examines it carefully, but placing the attention-getting Negress next to Dr. Ballay was rather unfair competition in a stamp that was supposed to honor the good old doctor. One should have had to *cherchez la femme*.

All four designs can be classified as native or local scenes and in keeping with the pattern already established for such subject matter in the colonial pictorials. But the Faidherbe and Ballay types compromised the theme by also commemorating two men not natives nor even creoles. Moreover, these heroes of the colonial Empire had not long been dead (Faidherbe 1889, Ballay 1902). In this day of topical collecting one would not be surprised by the volume of biographical and historical background on these gentlemen which these stamps elicited in the philatelic press of 1906, but it was something unusual for that time. It reflected the patriotic fervor in France for colonial expansion and development, whose campaigns and sacrifices affected millions of Frenchmen during the 1885-1910 period who needed something to bolster their confidence after 1870-71.

This issue, like the preceding typo colonial pictorials (Tunisia excepted), have the designs printed in monocolour, but on colored papers for some denominations. The colored papers contrast with the design color and in most cases enhance the attractiveness of the stamps; even the darker papers do not seriously obscure the designs since the engraving is not in general overly compressed or confused. A further touch of contrast is introduced by the overprinting (from a separate plate) of the colony name in different color (red or blue) from the design—and in this limited sense one could say these are bi-colored stamps. Certainly the coloring of these stamps tends to rescue them from dull designing. The stamps were not printed in great quantities (they were superseded in six to eight years) so that coarsening from plate wear is not very noticeable.

THE PROOFS AND ESSAYS

Essays.—Two of the (die?) essays referred to previously as the earliest projects for a separate issue for Senegal are reproduced herewith from the Yvert et Tellier specialized catalogue of French Colonies (1936). We say they may be die essays since it was not customary for Yvert to list with a price paintings or drawings as “essais,” but these look more like paintings than engravings. As we suggested earlier, these may



Fig. 6. The two black die? essays for a proposed Senegal stamp by an unknown artist, probably made in 1901 or 1902, rejected before 1903. (From Yvert et Tellier “Cat. France et Colonies,” Vol. II, 1936, p. 688.)

be recess engraved. One would judge they are both by the same unknown artist and the scene is so similar in both (a native hut and Negress) that we suspect they are alternative essays for a single design or stamp. The artistry is very mediocre, although Puyplat could probably have made a respectable stamp out of the one without numeral of value. The other one, with circular frame around the scene, is corny in the extreme. Note that the inscriptions include the words "Afrique Occidentale Francaise" in addition to "Senegal," a fact that perhaps indicates the designer was aware or instructed of the future requirements of the FWA governor.

We have not found reproductions of any of the other essays for Senegal or FWA 1902-04.

Proofs.—A variety of die proofs and plate proofs, similar to the types of proofs seen for some or all the other typo issues of this Generation have been collected by us:—

- I. Master Die Proofs, without numeral of value (numeral space uncleared), i.e., in color without surrounds; many of these are probably engravers proofs:—
 - A. On India paper, in black, with surrounds—all four designs seen.
 - B. On Ordinary papers, in black or various colors:—
 1. Faidherbe type in black on light buff paper (probably other design types exist also)
 2. Faidherbe type, in light green on white paper (probably other design types exist also)
 3. Palms type, on surface-colored papers:
 - a. brown on dark yellow paper
 - b. black on rose paper
 - c. blue on rose paper
 - d. black on yellow paper
 (Similar colors probably exist for other design types and additional color combinations also.)
 4. Postage-due type, on surface-colored papers:—
 - a. black on greenish
 - b. blue on bluish
 (See note under 3 above.)
 5. All four design types, in black on a yellow-buff surfaced paper, cut out and mounted in a countersunk space on pieces of buff card ca. $3\frac{1}{2} \times 5$ inches (Similar sets may exist in other colors.)
- II. Secondary Die Proofs, with numeral of value (colored numerals on white space), on ordinary paper:—
 - A. Faidherbe type, presumably exist
 - B. Palms type, on light buff paper:—
 1. 10c, brown on green paper (Other colors may exist.)
 - C. Ballay type, on light buff paper:—
 1. 1fr., red (Other colors may exist.)
 - D. Postage-due type:—
 1. 10c, brown on green paper (Other colors may exist.)
- III. Plate Proofs, with numeral of value, without colony name, on ordinary papers:—
 - A. Faidherbe type:—
 1. 5c, in green on white paper (issued color)
 2. 10c, in rose on white paper (issued color)
 - B. Palms type:—
 1. 35c, in black on light buff paper
 (Similar proofs for other designs and denominations probably exist.)

We do not consider any of the above proofs as official color trials, which however, must exist as they do for nearly all the other issues.

In addition, considerable printer's waste, with double, displaced or inverted colony name overprints, etc., are found of this issue, especially of the Palms type, and these are sometimes offered as "proofs." Several rare stamps of the Faidherbe type in issued colors, perforated and gummed, but without colony name, are known to be printing errors, as they came from sheets actually sold over post office counters and some were even used on mail.

(To be continued)

Early Greek Air Mails - Essays and Proofs

Chamberlin & Chamberlin, a Los Angeles firm specializing in Greek material, recently offered ten lots of drawings, essays and proofs of Greek air mails, 1926-33 issues. The lots were described in great detail, making it useful to repeat the core of the descriptions here for the record:

—The original hand painted four drawings of C1-4 on a sheet $9\frac{5}{8} \times 7\frac{3}{8}$ inches, bearing the signature of the artist, A. Gavalas, and of the representative of the Aeroespresso Co., Nicholas Kambanis.

—A "color trial in the form of a sunken die proof of C5," part of the original card which showed all three values of the Graf Zeppelin issue of 1933 and is in blue. The other two values are in government files.

—A similar color trial of the 25 drachma value in green of the 1933 issue (C8-14). The design, color and value were not adopted.

—A similar color trial in blue on which is written in Greek "Adopted with the following changes: (1) the sea less wavy and with the wave towards the same direction (reverse of that shown) Athens May 16, 1933." Although "adopted" by the Minister of Posts who added his signature, this design and value was never released.

—Artist's original collective drawing of three designs for C8-14. The left one was rejected by the Minister who added his initials and date, May 6, 1933. The other two became stamps: C9 is shown as a 6 drachma value but became a 1 drachma, while C13 is shown without value but became the 20 drachma stamp. The latter two are initialed by the Minister with the same date, May 6, 1933.

—Original artist's drawing of an unadopted design for C8-14 attached to a small card. Signed and dated by the Minister of Posts as being adopted, it nevertheless never became a stamp. This is a 2 drachma design which was never included in the set.

—Original artist's drawing of an adopted design in the 1933 set attached to a small card. It is signed and dated by the Minister of Posts as being adopted. It shows a 50 lepta value which became the 10 drachma value, No. C12.

—An engraved, imperforate color proof of the 3 drachma No. C10 in the adopted design and value attached to a small Bradbury, Wilkinson presentation card. The stamp was issued in dark violet and orange brown, whereas the proof is in a combination of violet and green.

—Same, but in orange brown and blue.

—An artist's drawing of C12 on a presentation card designed by Bradbury, Wilkinson in black and white with partial shading in blue. In the adopted design but with a 50 lepta denomination which was later changed to 10 drachma.

An Essay-Proof History of The U. S. 1869 Issue

By Fred P. Schueren

(Concluded from JOURNAL No. 109, Page 39)

Cardboard Plate Proofs

In honor of the centennial of the United States, the Post Office Department, in 1875, had reproductions, reprints or reissues of all stamps issued prior to that time especially printed, separated into sets, and enclosed in small, white, printed envelopes. These were sold at face value to collectors in 1876 and later upon request until after 1880.

Philatelists objected to paying high face value for unusable stamps. Therefore, in 1879, the Post Office Department had especially printed by the American Bank Note Company sheets of cardboard proofs of all stamps issued prior to that date, 500 of which were cut apart and assembled in sets of 171 pieces in normal colors. They were enclosed in small envelopes about $3\frac{1}{2}$ " x $3\frac{1}{4}$ " titled "UNITED STATES POSTAGE STAMPS—1869"—etc., with "PROOF SPECIMENS" also printed on the envelopes. The sets were distributed freely by the Post Office Department and Congressmen and were quite popular. The cardboard on which the plate proofs are printed is a plain, white, thick card in dull colors.

A second printing was made in 1885 on thin cardboard. It consisted of another 500 lots of 184 pieces in normal colors in 17 envelopes 91 x 59 mm. in size, containing proofs of all stamps issued up to 1885.

About 1890, a medium cardboard was used for the third printing in bright colors. It was distributed in larger envelopes with 194 proofs including the 1890 issue, except the 8 cents, which was not issued until 1893.

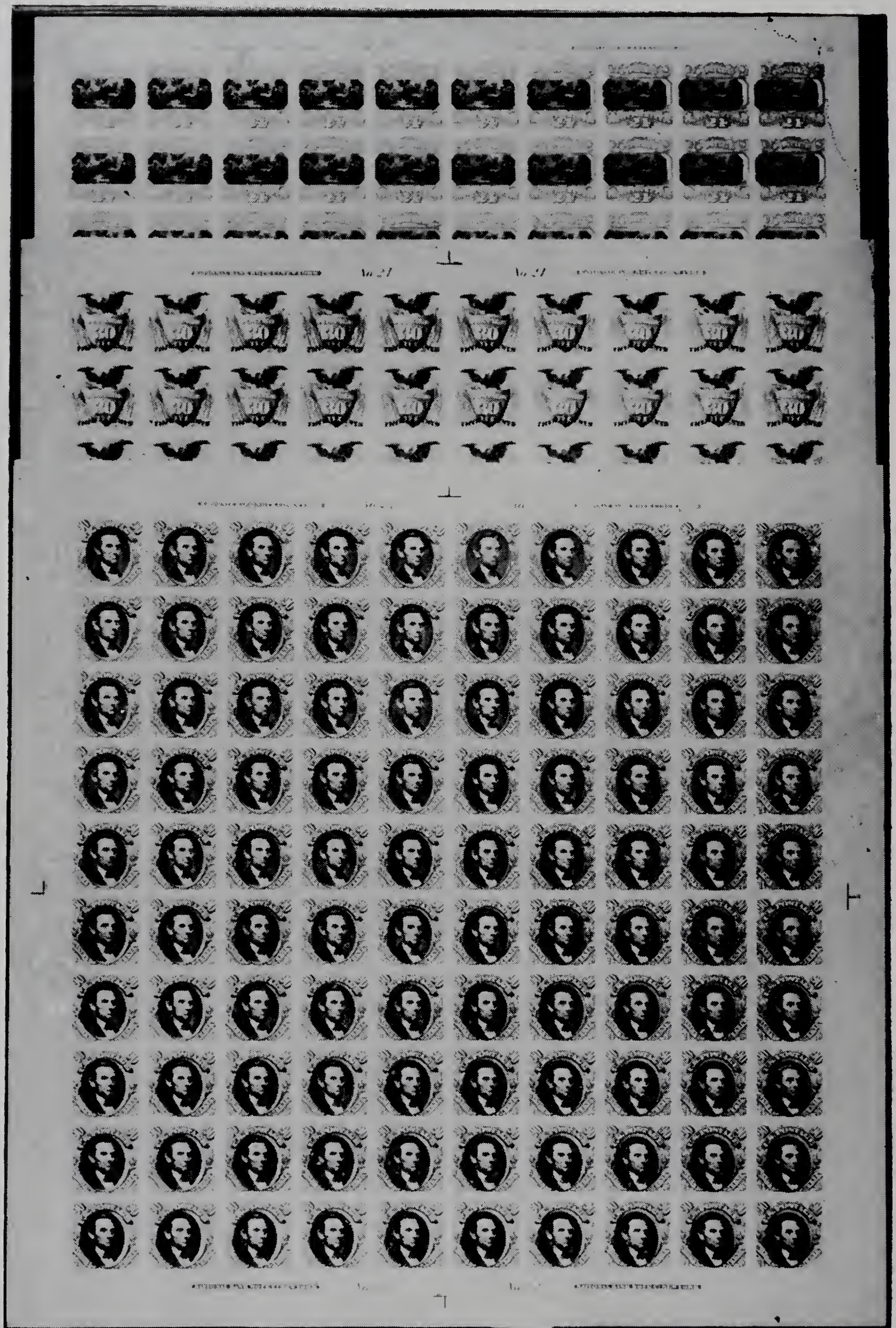
In 1893, a fourth set was printed on thinner card than the 1890 printing and with the color not as bright. Five hundred lots of 209 cardboard proofs were distributed in envelopes about 5" x 3" entitled "U. S. POSTAGE STAMPS, ISSUE 1869"—etc.; the numerals of the date are closely spaced without a period thereafter. This set did not include the 8c 1890 and the 8c Columbian, which were not issued until March, 1893.

In 1894, after the issuing of the 8c stamps, there was another release of 500 lots of 211 cardboard proofs in similar envelopes, but with the numerals of the date of issue widely spaced and including the period. The color was less bright and the cardboard a little thicker.

The Earl of Crawford, in 1910, possessed complete panes of 100 cardboard proofs in normal colors as made in 1893. At the sale of the Josiah K. Lilly collection on September 13, 1967, these panes were still intact and realized \$34,000.

Plate proofs on cardboard catalogue listing:

1c buff	Single block of four
2c brown	Single block of four
3c ultramarine	Single block of four



Complete sheet of cardboard plate proofs illustrating the position of the imprints and plate numbers.

6c ultramarine	Single block of four
10c yellow	Single block of four
12c green	Single block of four
15c Re-issue (Type III)	Single block of four
24c green & violet	Single block of four
30c green & violet	Single block of four
90c carmine & black	Single block of four

In the trial color proof section of Scott, the following item is listed as a plate proof on cardboard:

90c green & black

Invert Proofs

The four bi-colored higher values of the 1869 issue exist, and are listed, with frames inverted in cardboard proof form. The four sets of proofs were especially made and include the 90c Lincoln, which as an error was never discovered in the issued stamps (although in the early days it was from time to time "reported"). Also, the 15c proof invert is in the Reissue "type III," a type not found inverted in the stamps.

There was only one sheet of 100 impressions for each of the four values printed. It is believed that they were made about 1875. The four sheets eventually went into the hands of the Earl of Crawford, world-renowned British collector, who had an extraordinary collection of U. S. stamps, and at that time probably the finest collection of U. S. Proofs ever brought together. Following his death, the collection was dispersed and the sheets broken up and distributed. The largest pieces, the unique plate number blocks of eight, are the highest valued U. S. proofs in the Scott catalogue (1971 catalogue value for the set, \$25,000).

The catalogue listing for the cardboard proof inverts, of which only one pane of 100 subjects exists, shows:

15c Re-issued (Type III)	Single block of four plate number block of eight
24c green and violet	Single block of four plate number block of eight
30c blue and carmine	Single block of four plate number block of eight
90c carmine & black	Single block of four plate number block of eight

"Atlanta" Proofs

For display at the International Cotton Exposition held at Atlanta, Georgia in 1881, the Post Office Department had the American Bank Note Company submit one pane of each stamp issued prior to that time. The proofs were printed on thin, white card-



Plate number blocks of eight of the "Invert" proofs.

board about .0075" to .0085" thick, each in five colors. After the Exposition these became available to collectors and were generally cut into singles, although two blocks of four and one block of eight of each are known.

The 1869 1c to 12c values were of one pane of 150 designs in each color, but the bi-color values of 15c, 24c, 30c and 90c were in sheets of only 100 designs. The 15c was from the Type III plate.

In producing the "Atlanta" trial color proofs it was necessary to print the full sheets, and the 1869 1c to 12c plates contained two panes of 150 designs. Since the Post Office Department exhibited only one pane of each color, there were extra panes remaining about two of which were cut up into singles and mounted in books of proofs prepared for the trustees and directors of the American Bank Note Co. Several of these directors' books have been sold by the heirs, but none has been seen to contain any of the black Atlanta proofs. Consequently, there are fewer black Atlanta cardboard proofs than those in color.

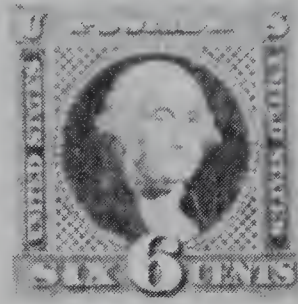
The catalogue listing of the "Atlanta" trial color plate proofs shows:

1c black, scarlet, brown, green, blue
 2c black, scarlet, brown, green, blue
 3c black, scarlet, brown, green, blue
 6c black, scarlet, brown, green, blue
 10c black, scarlet, brown, green, blue

12c black, scarlet, brown, green, blue
 15c black frame—scarlet center
 15c black frame—green center
 15c scarlet frame—black center
 15c scarlet frame—blue center



Black



Scarlet



Brown



Green



Blue

The "Atlanta" proofs.

15c brown frame—black center
 15c brown frame—green center
 15c brown frame—blue center
 15c green frame—black center
 15c green frame—blue center
 15c blue frame—black center
 15c blue frame—brown center
 15c blue frame—green center
 24c black frame—scarlet center
 24c black frame—green center
 24c black frame—blue center
 24c scarlet frame—black center
 24c scarlet frame—blue center
 24c brown frame—black center
 24c brown frame—blue center
 24c green frame—black center
 24c green frame—brown center
 24c green frame—blue center
 24c blue frame—brown center
 24c blue frame—green center
 30c black frame—scarlet center
 30c black frame—green center

30c black frame—blue center
 30c scarlet frame—black center
 30c scarlet frame—green center
 30c scarlet frame—blue center
 30c brown frame—black center
 30c brown frame—scarlet center
 30c brown frame—blue center
 30c green frame—black center
 30c green frame—brown center
 30c blue frame—scarlet center
 30c blue frame—brown center
 30c blue frame—green center
 90c black frame—scarlet center
 90c black frame—brown center
 90c black frame—green center
 90c scarlet frame—blue center
 90c brown frame—black center
 90c brown frame—blue center
 90c green frame—brown center
 90c green frame—blue center
 90c blue frame—brown center
 90c blue frame—green center

Fakes

Brazer reported that many years ago, India paper plate proofs were bought in Europe, privately perforated and gummed and, in some cases, backed up with additional paper to the approximate thickness of stamp paper, occasionally grilled, and sold as the genuine stamp. These can usually be told by the color of the paper or the color of the ink, as the proofs are generally slightly brighter and the engraving is much clearer.

Cardboard plate proofs have also been thinned, perforated and gummed, but can be distinguished by the cloudy transparency when held to a strong light, as the card pulp cannot be removed evenly all over the surface to look like the regular stamp paper.

Conclusion

Many collectors consider the 1869 issue of stamps to be the most attractive and best engraved U. S. series. It was thought appropriate to prepare this history of the essays and proofs in order to appreciate the stamps even more.

Colonel O. H. Schrader once commented that the collecting of essays gives the collector and the serious student of philately concrete ideas on designs, sizes, proportions and subjects not seen in regularly issued stamps. It also informs the student as to various ideas put forth by different designers of by-gone decades to prevent forgery, washing of stamps, etc., with intent to defraud the government out of its just dues. In essays, the collector may find out that many of the finest and most artistic designs never were accepted. Trial color essays, that is to say, a single design executed in five or six different colors, help to fix in one's mind what a great difference color makes in the same design; in one color the design is effective and arresting, and in another color, it is drab and uninteresting.

The proofs are interesting because of their sheer beauty. Generally they are first impressions taken when the die or plate is new and free from defects. The clarity of the impressions, the special soft paper on which they are printed the clarity and purity of colors give to the philatelist the best impression the stamp is intended to convey. Proofs may also be used as standards of comparison as to details of design, etc., from which the stamps may be varieties.

No collection of the pictorial stamps of 1869 would be considered complete unless it also contained proofs in their bright attractive colors which make them desirable to those who appreciate the fine art of engraving. Together with the essays submitted for approval, they form a most interesting historical background of the stamps.

THE END

Hesshaimer Essays or Labels?



The prolific works of the Austrian artist Ludwig Hesshaimer, best known for the Icelandic "millenary" commemoratives of 1930 and profiled in JOURNALS No. 76 and 77, continue to puzzle collectors. Paul T. Newson of Eugene Oregon has turned up the two items shown here. The prominent cross may indicate that these are charity labels of a sort; the currency indicates Austrian origin; the word "Baustein" (building-stone) may be the name of a town or organization. Please write the Editor if you have any information about these items.

The Whole Truth

About the So-Called First Designs or Premiere Gravures or August Issue of the United States, 1861

(listed in Scott catalogs as postage stamps Numbers 55 to 62)

By Elliott Perry

© 1971 by Elliott Perry

(Continued from JOURNAL No. 109, Page 29)

The 24c and 30c

For each of the six essay plates a design was engraved on a die which was hardened. The design was taken up on a transfer roll which was also hardened and then used to enter the design 200 times on a plate. An India paper proof impression was taken, also another on thin stamp paper which was gummed and perforated before being submitted to Washington for approval. *None of the six essay designs were approved and none of these original impressions were ever supplied to post offices or sold to be used for postage.*

Each of the essay designs was changed, either by alterations on the original die, or on a duplicate die or laydown. A roll with the altered design in relief was made and the altered design was entered on a new plate from which proofs and postage stamps were printed. Post offices received supplies of such postage stamps from the Stamp Agent from and after August 16, 1861, from deliveries made to him by the contractor on or after that date.

Serious efforts to determine that the same procedure was followed with the 24c and 30c denominations were not successful. No proof was found that an essay plate from Type I of the 24c or of the 30c was ever made. Consequently, no "First Design" plate proof or postage stamp listed in Scott catalogs as No. 60, No. 60a or No. 61 ever existed. Luff's delusion about a "First Design" 24c No. 60a has been repeated for at least fifty years and the same misinformation about Nos. 60 and 61 for more than seventy years.

Evidence indicates that the 24c and 30c were the last plates to be made in the set numbered from No. 1 to No. 8 (they were Nos. 6 and 7). Apparently the date (August 1st) when supplies were to start being delivered to post offices was getting near. The contractor had no reason to believe that any "First Design" would be approved. Why take the trouble and expense to make a transfer roll and plate from which no postage stamp would ever be printed? Time and expense would be saved by submitting die proofs of the 24c and the 30c "First Designs," making the required alterations on those dies—or in laydowns from them—and altered designs transferred to new rolls and then to new plates.

Proofs and also finished impressions, gummed and perforated, were printed from the new plates and could be submitted for approval of color, paper, etc., or to confirm the altered designs. It is now believed that no "First Design" plate proofs were found because no "First Design" plate of 24c or 30c was ever made.

24c Die Varieties

There are three die varieties of the 24c design after the numerals and "U-S" were added. The first design—Type I—was on die No. 445 which measured 56.5 by 56 mm.

The last and most complete design—Type III—was made by adding and strengthening lines on this die block.

The Type II design was made by alterations on a 51 mm. by 53.5 mm. laydown from Type I. Various lines were strengthened, two are definitely broken and there is evidence of shadows being deepened by acid etching. The only 24c plate (No. 6) shows the Type II design. Hence, all 24c plate proofs and stamps are Type II—the second design—*not the first*.

The first sheet of the 24c finished was submitted to Washington. The color was very dark violet. Caspary had two copies and told the present writer that used copies would never be found. As there is no reason to believe more than one sheet was printed, this color of Type II evidently is as rare as are any of the premiere gravure essays.

Dr. Brazer believed that a Type III roll was made and used for re-entering plate No. 6 before any 24c postage stamps were printed. That is certainly a good reason for completing the first design on the Type I die block. The American Philatelic Society Handbook Committee (in charge of publication of the original Brazer catalog) did not agree with that conclusion and the present writer has not changed his opinion. No plate proofs have been found.

Both Dr. Brazer and Karl Burroughs were convinced that the 24c plate No. 6 was re-entered. Why or when is still to be determined. They found many slight double transfers. It is believed that these re-entries were mistaken by Luff to be from a late "touching up of the plate." But as he neglected to give their plate positions, they cannot be identified. More accurate and reliable students believe no impressions from plate No. 6 show definite wear and that the plate was re-entered early for a reason yet unknown.

When John W. Stowell was Chairman of the American Philatelic Society Handbook Committee, he had charge of all matters concerning printing the handbooks. The editorial and policy work was done by the late Arthur G. Hall (who was also the Committee Treasurer) and by the present writer, who served as Consultant.

Each administration of the Society always acted on the principle that the responsibility for accuracy in the contents of the books should not be separated from the authority for placing the seal of the Society on those publications. In effect, this meant that the Handbook Committee could always have the last word. If a book contained controversial matter, the Committee could require the author to reveal opposing versions. Otherwise it had the right to present them itself in any book.

The Committee did not fully agree with Dr. Brazer about the sequence of the use of the 24c dies or rolls. Their opinion was included as Committee Comment on page 227 in Brazer's U. S. essay catalog—not to exercise their authority but, for reasons known to the Committee, because Brazer wanted to have something of the kind included.

The present writer now believes that he was wrong and Dr. Brazer was right about Type II being an alteration of Type I of the 24c design, and much regrets that Dr. Brazer is not living to receive proper apology.

The National Bank Note Co. record (*Pat Paragraphs* No. 23, page 560) shows the deliveries of 24c stamps (Type II) in 1861 was 562,150 which are here assumed not to have included any of the erroneously named red or brown "lilac" stamps. The Scott Specialized Catalog (1971) lists U. S. No. 60 (violet) used at \$150 and No. 70b (steel blue) used at \$52.50, indicating the violet stamps to be about three times as scarce, or about a total of 140,000 in violet and 422,000 in the steel blue group.

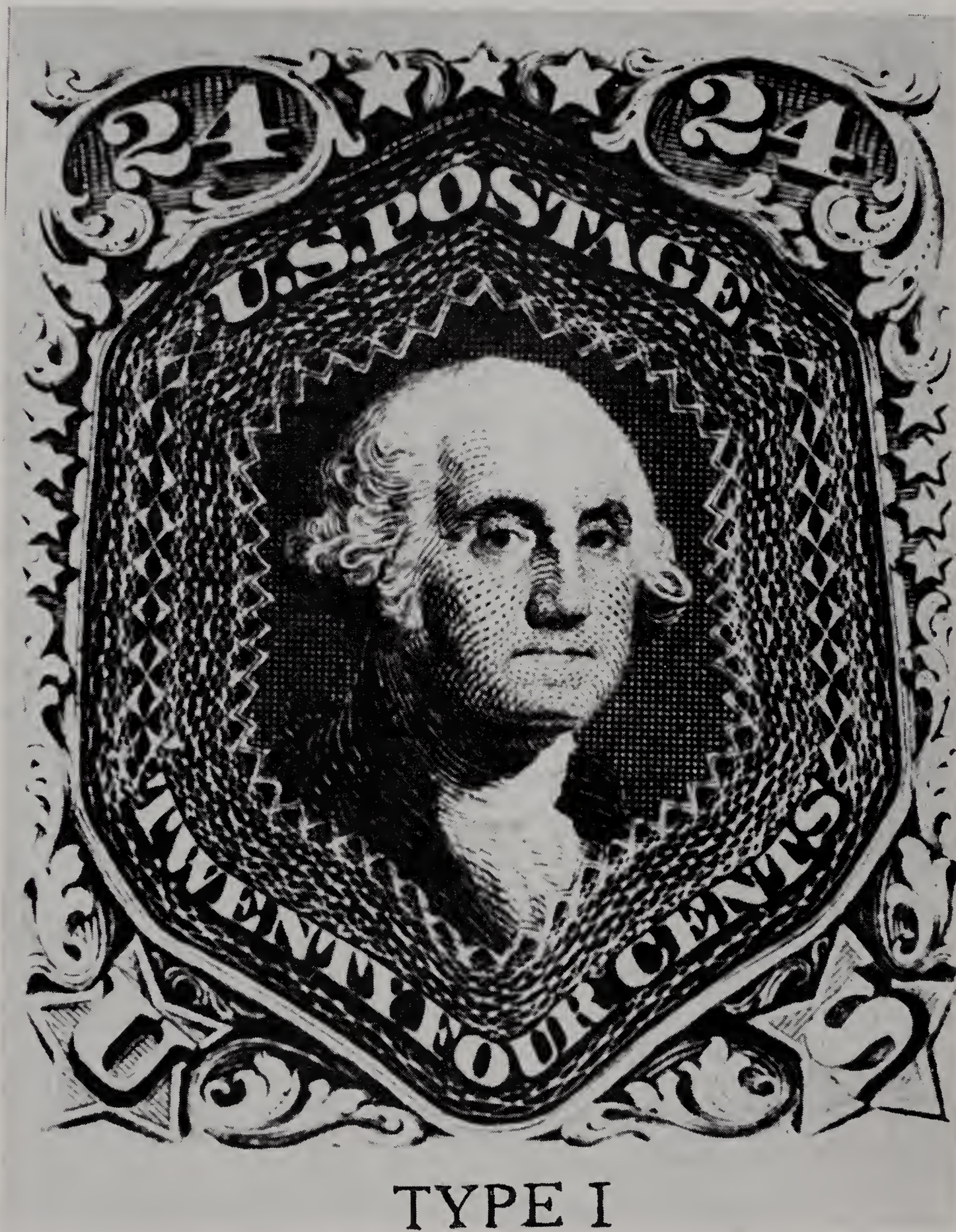
These ratios do not agree with the estimated quantity of Type I of the 10c stamp, or the catalog price of \$200 when used. If 200,000 were issued, the \$200 price is too



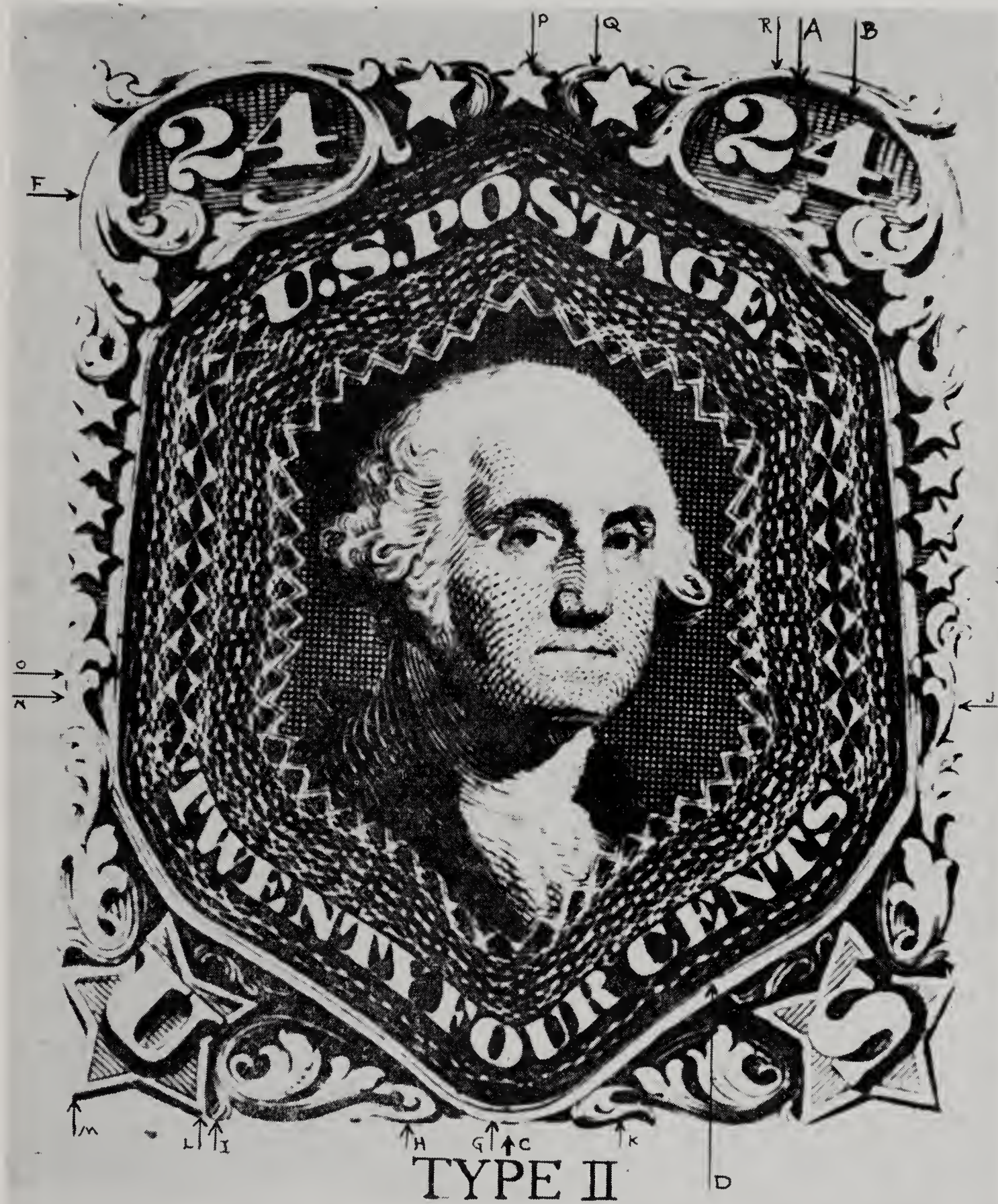
24c—incomplete die proof showing open spaces in upper corners for the numerals and in the lower corners for “U” at the left and “S” at the right.

much, while if the \$200 price is reasonable, the 200,000 estimated quantity is about twice too much.

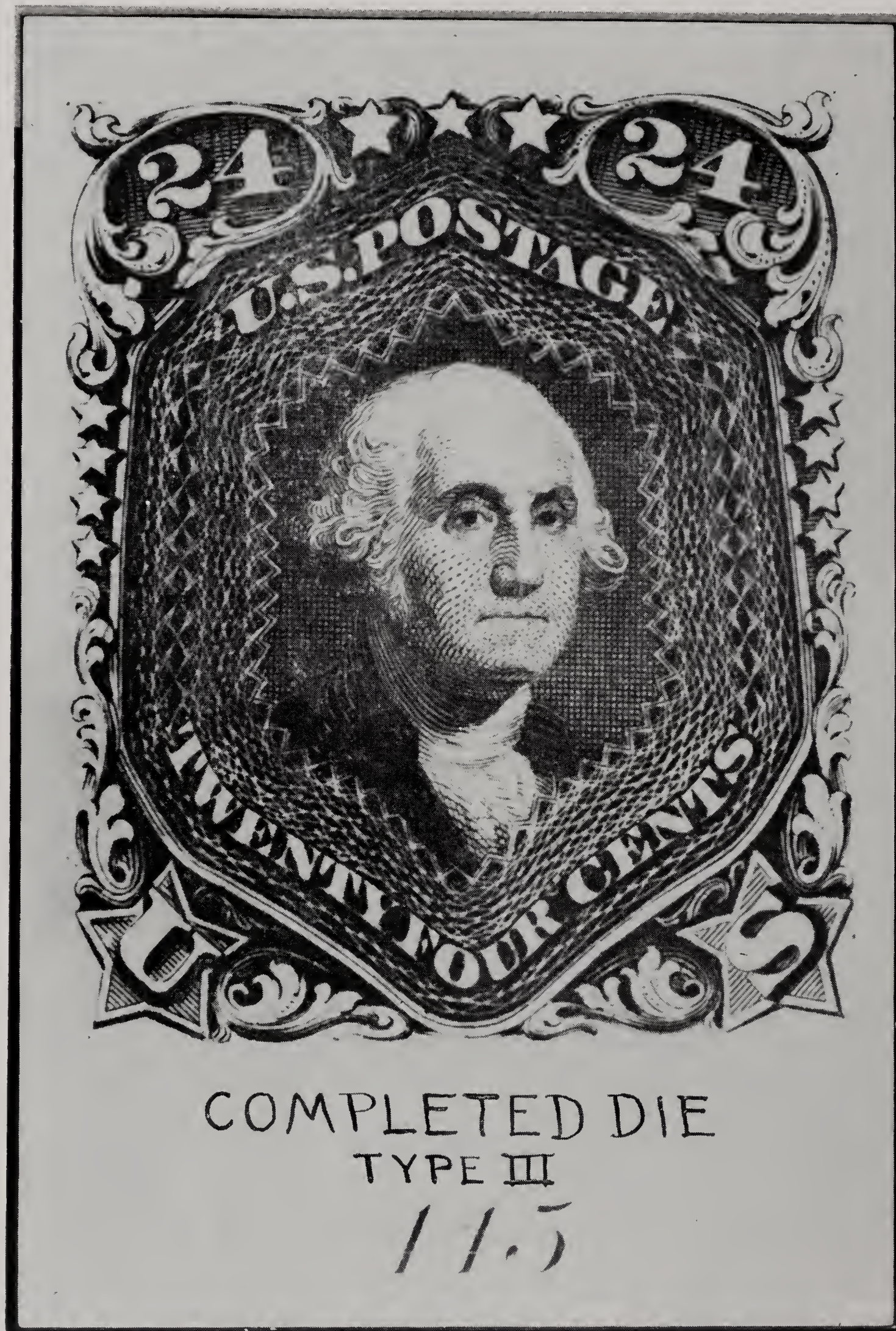
A 24c die proof in steel blue is known and may possibly have been the reason for the steel blue stamps. However, it seems more likely that the first attempt to obtain the approved violet was unsuccessful—the steel blue was the result. If so, the sheets in steel blue went to the bottom of a pile awaiting perforation and the second attempt—in violet—went on top to become perforated and issued several weeks earlier than the earliest known use of a steel blue stamp. Obviously, had the violet stamps been printed first, there would have been no reason to change the color.



Proof from first state of die No. 445—the first attempt at a complete 24c design. This is Brazer's Type I, showing incomplete ornaments at upper corners outside of "24." The marginal leaves opposite Washington's mouth at the right are complete.



Proof of retouched 24c design on another die (Brazer's Type II), showing recut outer line of the leaf at upper left. The lower leaf at the left which is complete on Type I has the outer line broken on Type II. All impressions from plate No. 6 which have been found are Type II. Mis-catalogued by Scott as an issued postage stamp (Nos. 60 and 60a). No. 60 should refer only to the essay sheet. If correctly listed, the 24c postage stamp in violet should be the first color of No. 70.



24c—proof from the second state of die No. 445 (Brazer Type III). Readily identified by the complete outer leaves at the upper corners and the complete leaves at the left edge. Other lines appear to have been altered or strengthened. No plate impressions from Type III have been found.



24c Type II, Plate No. 6, Caspary Collection
Lot 19 **Lot 20**

Approved design and color, from first sheet of essays or unsued stamps. Printed in late July or early August, 1861. Incorrectly catalogued as a "First Design" U. S. postage stamp.



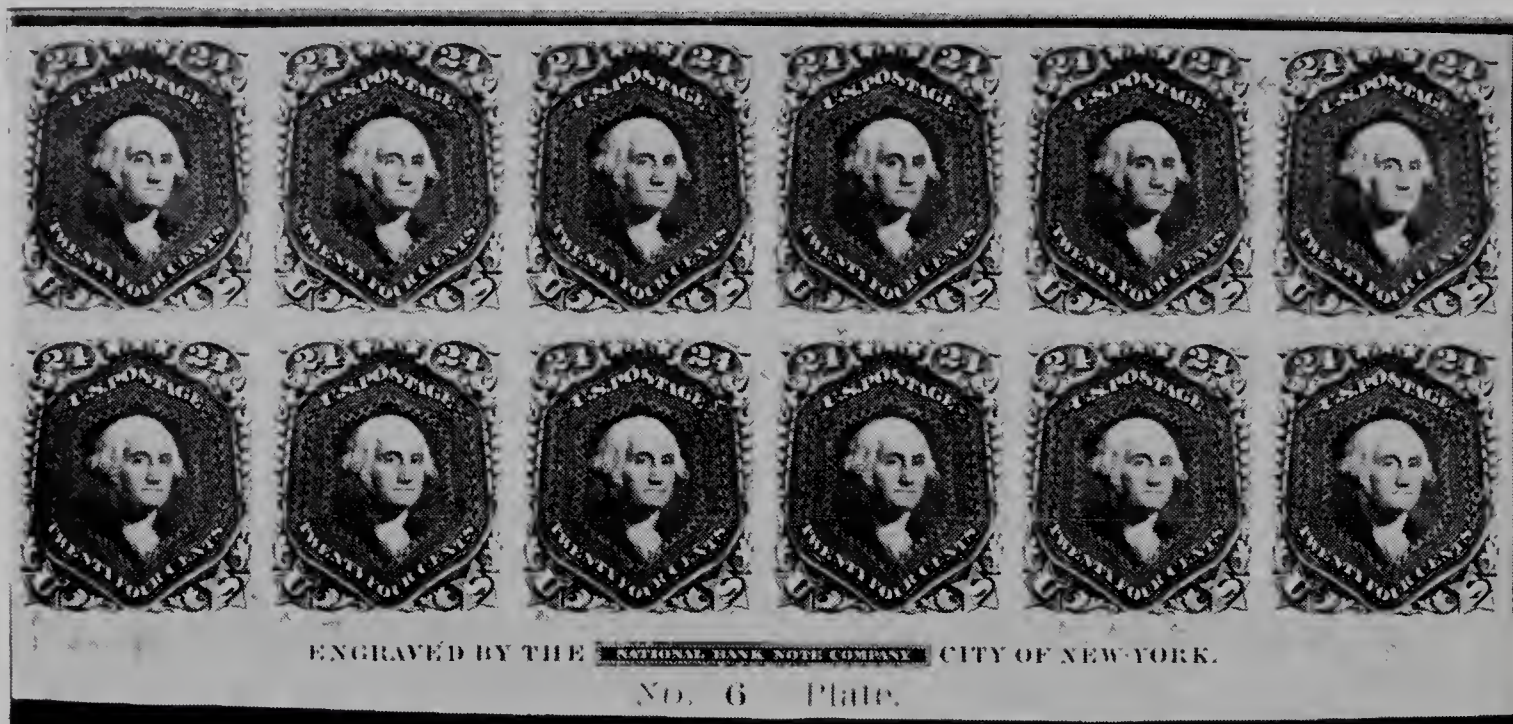
Lot. 21

Lot 22

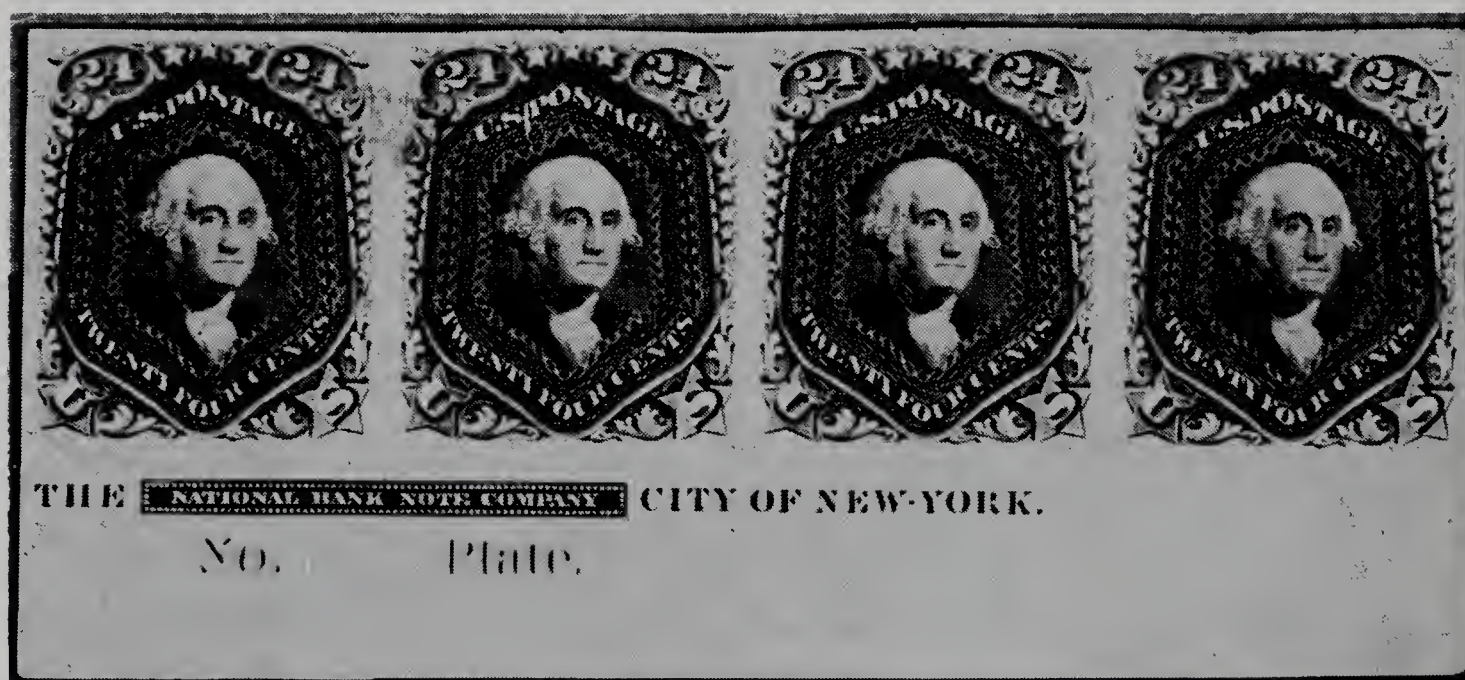
Postage stamps first delivered to Stamp Agent on August 16, 1861. Issued to post offices beginning that day and later in that month and year. Should be listed as the first color issued

Ashbrook's contention that the steel blues were all changelings from violet is known to be incorrect. A person who knew informed the present writer that the steel blue was a different pigment. Stamps in this group do vary from definite blue like the "steel blue" in the formula for the 15c 1869 to gray stamps which show little or no tinge of blue. The reason is unknown. If the blue color was developed it may have developed on some sheets or stamps more than on others, or if the pigment was not stable, it may have faded more on some stamps.

The gray lilac No. 60a was listed by Luff during or before 1920 and has been so mis-cataloged ever since. Later both were called "grayish lilac," also in error. This color should be listed as a variety of No. 78. No. 60a indicates a "First Design" 24c which does not and never has actually existed.



24c—proof of block of twelve with imprint and plate number showing below the bottom row. Slight duplications in the design noted by Burroughs and confirmed by Brazer were stated to be from re-entry of the plate.



24c—plate proof of strip from the lower row showing imprint before "6" was added between "No." and "Plate." It shows Type II from the earliest known condition of plate No. 6.

(Editor's Note: An unfortunate error occurred in the dimensions given in the "Gutter Spacing" section of the installment that appeared in JOURNAL No. 109 along with some confusion of the photographs used as illustrations. These mistakes will be explained and corrected by Mr. Perry in the next and final installment.)

(To be continued)

Philip Rochlin some time ago found a Library of Congress card listing a 1963 German publication *Essais und Proberdrucke Altd deutscher Staaten* by K. K. Doberer. A 104-page volume, it evidently was published by a Nürnberg philatelic organization.

Waterlow Sample Stamps

By Marcus Samuel

(Continued from JOURNAL No. 109, Page 16)

(Editor's Note: This section of Mr. Samuel's listing is abbreviated because of correspondence difficulties resulting from the British postal strike. A full-size installment will appear in JOURNAL No. 111.)



Punched but not overprinted issued stamps of British controlled territories used as samples.

In addition to the sample proofs there were issued stamps of 28 British controlled territories which were not overprinted but which had all been punched. These dated from 1931 to 1956 and had been given reference numbers ranging from S.T. 1507 to S.T. 3311. It is probable that these stamps were purchased from the Crown Agents and used by Waterlow & Sons as samples of their work after defacement by punching. Although they are not of proof status, they will be listed here because they were used for the same purpose and were assigned reference numbers in the same series as the sample proofs we are listing.

The punched stamps, listed in order of reference number, are as follows:

1507	Northern Rhodesia 1925 1½d.	1583	Ditto, 4c.
1508	Malta 1926 1s.	1584	Ditto, 6c.
1509	British Guiana 1931 1c.	1602	Grenada 1934 1d.
1514	Antigua 1932 ½d.	1604	Ditto, 1½d.
1529	Cayman Islands 1932 ¼d.	1605	Ditto, 2½d.
1530	Ditto, ½d.	1606	Cyprus 1934 ¼pi.
1531	Bechuanaland 1932 1d.	1607	Ditto, ½pi.
1532	Ditto, ½d.	1608	Ditto, ¾pi.
1552	Antigua 1932 1d.	1610	Ditto, 1½pi.
1571	Basutoland 1933 ½d.	1652	Johore 1935 8c.
1573	Ditto, 1d.	1653	Somaliland 1935 Jubilee 1a.
1576	Nyasaland 1934 ½d.	1655	Nigeria 1935 Jubilee 2d.
1580	British Guiana 1934 1c.	1657	Grenada 1935 Jubilee ½d.
1581	Ditto, 2c.	1660	Cayman Islands 1935 1d.

1661	Ditto, 1½d.	3029	Ditto, 2d.
1662	Ditto, 2½d.	3030	Ditto, 3d.
1823	Nyasaland 1938 ½d.	3274	Antigua 1953 4c.
1824	British Guiana 1938 4c.	3275	Ditto, 5c.
1825	Malta 1938 2½d.	3276	Bechuanaland 1955 6d.
1826	Ditto, 3d.	3277	Ditto, 1s.
1827	Ditto, 1s.	3278	British Guiana 1954 2c.
1829	Ditto, ¼d.	3279	Ditto, 5c.
1830	Northern Rhodesia 1938 ½d.	3280	Ditto, 8c.
1831	Grenada 1938 ½d.	3281	Ditto, 48c.
1832	Fiji 1938 1d.	3282	British Honduras 1953 1c.
1833	Ditto, 3d.	3283	Ditto, 3c.
1834	Ditto, 5d.	3284	Ditto, 10c.
1838	Basutoland 1938 1d.	3285	Ditto, 15c.
1839	Bechuanaland 1938 ½d.	3286	Ditto, 25c.
1840	Grenada 1938 1d.	3287	British Solomon 1956 1½d.
1848	Cayman Islands 1938 1d.	3288	Ditto, 3d.
1851	Cyprus 1938 ¼pi.	3289	Falkland Islands 1955 2d.
1852	Ditto, ½pi.	3290	Ditto, 1s.
1853	Ditto, ¾pi.	3291	Falkland Dependencies 1954 ½d.
1854	Ditto, 1pi.	3292	Ditto, 3d.
1855	Ditto, 4½pi.	3294	Gilbert & Ellice 1956 5d.
1856	Ditto, 9pi.	3296	Nigeria 1953 1½d.
1857	Somaliland 1938 ½a.	3297	Ditto, 2d.
1859	Ditto, 6a.	3298	Ditto, 3d.
1860	Ditto, 8a.	3299	Ditto, 4d.
1865	Bahamas 1938 6d.	3300	Sierra Leone 1956 ½d.
1874	Dominica 1938 1d.	3301	Ditto, 1½d.
1875	Ditto, 1½d.	3302	Ditto, 3d.
1876	Ditto, 2d.	3303	St. Lucia 1953 5c.
1907	Antigua 1938 ½d.	3304	St. Vincent 1955 2c.
1908	Ditto, 1d.	3305	St. Christopher, Nevis, Anguilla 1954 ½c.
1941	Aden 1939 ½a.	3306	Ditto, 1c.
1942	Ditto, ¾a.	3307	Ditto, 12c.
1947	Gilbert & Ellice 1939 1d.	3308	Turks & Caicos 1955 5d.
1950	British Solomon 1939 2½d.	3309	Ditto, 8d.
1951	Ditto, 1d.	3310	Aden 1953 15c.
1992	Pitcairn Islands 1940 2d.	3311	Ditto, 35c.
3028	Basutoland 1947 1d.		

(To be continued)

U.S. Linked With Penny Black Through Jacob Perkins

An American's part in producing the world's first adhesive postage stamps—the famous British Penny Black and Twopenny Blue of 1840—was recalled in London when the Ambassador Walter H. Annenberg visited the National Postal Museum in July 1969.

Mr. Annenberg was given details of the story of British-American collaboration in the stamps' production that began when 53-year-old Jacob Perkins, an engineer and printer from Boston, sailed to England with his partner, Gideon Fairman, an engraver. In America Perkins had perfected a means of mass-producing bank notes, and it was this they turned their attention to when they reached London. Business was not at first as good as Perkins had hoped. At one stage he tried out an idea for a steam-powered machine gun firing a thousand bullets a minute which he demonstrated, to no avail, in Hyde Park to the Duke of Wellington.

His move to stamp printing came when he was 74. He used the same process he had evolved for printing bank notes, with a hardened steel engraving from which the image was first transferred to a roller and then to a printing plate. The incorporation of the Queen's head on the stamp and engraved wavy line pattern on the background insured security. The stamps continued in use for 39 years, the longest life in the world history of philately.

HJMR Philatelic Literature Guide a Unique Aid to the Specialist

Although ESSAY-PROOF JOURNAL readers are familiar with the unusual philatelic literature offers of the HJMR Company of North Miami, Fla., they will be both amazed and intrigued by the concern's new *Priced Guide to Philatelic Literature*, Second Edition 1971. This is a surprisingly large, 500-page compendium of their stock which also forms a useful guide to what has been written on virtually any philatelic subject, including many references to essays and proofs, U. S. and foreign.

Obviously, it is impossible for any single publication to contain a complete listing of all the philatelic literature that has appeared in the past 130 years since issuance of the first stamps, but HJMR has made a substantial stride in that direction. Anyone who has ever indexed a philatelic work or compiled a philatelic inventory can appreciate the magnitude of this undertaking by Irving, Helen, and Robert Hagler and Larry Resnick.

The book is the result of five years of work in assembling, identifying, listing and pricing some 50,000 items of philatelic catalogs, handbooks, auction catalogs, periodicals, and tear sheets or photostats of individual articles. HJMR is said to hold the world's largest stock of philatelic literature, and the essential value of this publication lies in the fact that the company is in a position to supply each one of the 50,000 listings at the price quoted.

In order to handle the mass of detail work involved in the compilation of a work of this size, the latest methods of computerized data processing were employed. The actual typesetting of the book was done by computer print-out, resulting in a clear, distinct and easy-to-read listing. Physically, the second edition is a vast improvement over the first edition which appeared in 1968. Page size is increased to accommodate the 100% increase in number of listings. The durable binding of the book permits the pages to lie flat when opened.

In terms of content, the first 195 pages are devoted to listings in detail of worldwide, general catalogs, periodicals, auction catalogs, serial publications and philatelic handbooks, including a complete index to the contents of the 30-volume Billig Handbook Series, owned and distributed by HJMR, and six pages of listings of Robson Lowe publications. Pages 196 through 244 list publications on the philately of the U. S., its possessions, and the Confederate States, subdivided into some 90 headings with especially thorough coverage of U. S. auctions, postal history by states, postal stationery, and precancels.

The next 185 pages list literature of Great Britain and Colonies past and present, subdivided alphabetically, and individual categories listed alphabetically according to author. The balance of the book contains listings of South and Central America, Africa, Europe and Asia. As is to be expected, the listings of France and Colonies and Germany and its former Colonies are particularly extensive, with many references given to the French and German language literature. Pages 501 to 509 contain double column index listings by subject which are finely detailed to make it a fast and accurate key to the listings of the preceding 500 pages.

The world of philately is fortunate to have found at long last a group of entrepreneurs who appreciate and understand the usefulness of philatelic literature and who have applied the advanced business procedures typical of contemporary American enterprise to making this resource available to all at moderate cost. Just a glance at the hundreds of pages of systematically numbered and indexed items is proof that philatelic literature has finally found a champion.

HJMR Priced Guide to Philatelic Literature, Second Edition, is available for \$5.00 paperbound or \$7.50 clothbound from HJMR Co., P. O. Box 308, North Miami, Fla. 33161. Special credit coupons in the book are redeemable for up to \$5.00 credit toward the purchase of any of the literature listed in the *Guide*.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Harmer, Rooke & Co. Inc., New York. Sale of July 21-23, 1970

Prince Edward Island

1868 4p black, plate proof, block of 49P5 \$23.00

H. R. Harmer Ltd, London. Sale of July 14, 1970

Canada

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Harmer, Rooke & Co. Inc., New York. Sale of Sept. 1-4, 1970

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1933 20c red-brown imperf. horiz., pair203Pa 90.00

1935 1c-\$1 complete set, imperf. horiz. pairs217-227Pa 340.00

H. R. Harmer, Ltd. London. Sale of Oct. 26-28, 1970

Newfoundland

1933 30c blue airmail imperf. block of 4C14a 264.00

24c violet-brown, imperf. block of 4224a 62.40

Harmer, Rooke & Co., Inc., New York. Sale of Nov. 17-20, 1970

Newfoundland

1897 Procf sheet of 50 with overprint "ONE CENT" only in black, includes the 3 different types75-77 110.00

How to Win With Proofs?

While essays of any country are always attention-getting, proofs usually don't fare so well. "Their superficial similarity to stamps has a tendency to cause exhibition visitors and even judges to walk past them with hardly a second glance," says EPS'er Warren Bower, who recently took a top award at TWINPEX 71 at Minneapolis with a modest display of cancels on U. S. first issue postage dues. Mr. Bower notes that he once entered a display of the Atlanta trial color postage due proofs and, "I don't believe that anyone even slowed up walking past the frames."

Does anyone have ideas about enlivening displays of proofs so that they can claim their rightful share of attention? Please send descriptions and photographs of successful displays or plans for them to the Editor for inclusion in future issues of the JOURNAL.

Secretary's Report

By KENNETH MINUSE, *Secretary*

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951	Buckley, Leonard E., to 28309 Honeysuckle Drive, Monrovia, Md. 21770
1201	Townsend, W. P., to 34 Princeton Ave. E, Cranbury, N. J. 08512
999	Vooyo, Daniel W., to P. O. Box 8642, Academy Station, Albany, N. Y. 12208

Resignations

1091	Mendlowitz, Eward	1078	Gareau, John M.
1117	Funkhouser, Helen E.		

Enumeration of Membership

Members reported in JOURNAL No. 109	293
Gains	13
Losses	3
Net Membership in this JOURNAL No. 110	303
Applications Received	8
Non-member Subscribers	28

New Dutch Note Similar to Computer-Designed Stamps

In JOURNAL No. 108, an article entitled "Bank Note Experiment Yields Dutch Computer-Designed Stamps," made reference to the fact that the 1970 semi-postal designs were a spin-off from a commission given by the Netherlands Bank to R. D. E. Oxenaar to design a new bank note. The recently released ten gulden bill picturing artist Frans Hals appears to be that new note. Called "a radical departure from traditional security printing methods and materials," it was produced by the J. Enschede firm in dark blue and orchid-colored inks. The translucent paper is said to have a thin plastic coating on the obverse. Both sides have electronic magnetic note-sorting marks. The reverse design is a completely non-representational, three-dimensional, linear structure probably made by computer tapes that actuated a type of mechanical engraving machine. The background to the Hals portrait seems to be of similar origin.

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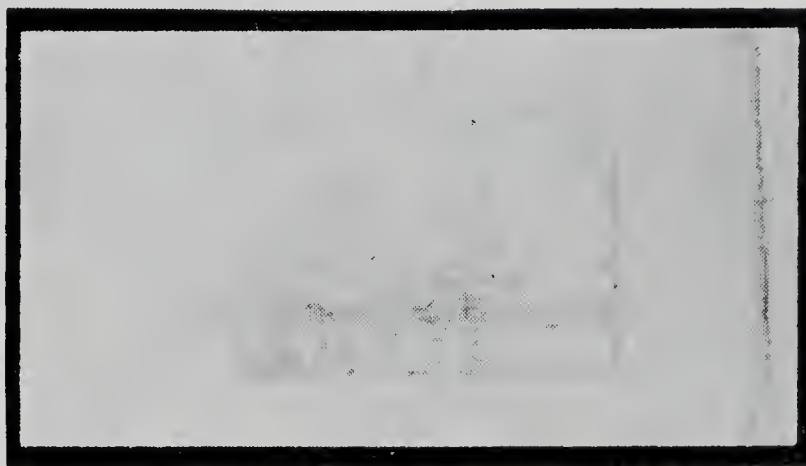


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